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NUMBER·ONE

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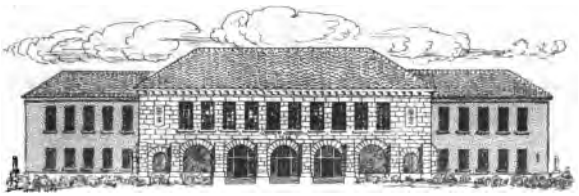

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NATURAL COURSE IN MUSIC

MUSIC READER

NUMBER ONE

BY

FREDERIC H. RIPLEY

PRINCIPAL OF THE BIGELOW SCHOOL, BOSTON

AND

THOMAS TAPPER

INSTRUCTOR IN MUSICAL COMPOSITION AND THEORY. EXAMINER IN THEORY, IN THE AMERICAN COLLEGE OF MUSICIANS

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Preface.

This volume reviews briefly the work of the Primer and proceeds to the mastery of more advanced expressions.

The general plan of the teaching and the practice is the same as before; the original divisions of the subject being retained.

Each chromatic and rhythmic expression is fully explained as presented, and the songs and part exercises are specially adapted to the previous teaching.

The songs which appear at the close of the volume are for the most part common to the series, and are intended for use on occasions when all grades may be expected to take part. Some of these songs will necessarily be sung by rote in this grade.

Each volume of this course of study from the second onward presents certain fundamental features as review; the intention being to enable a teacher who has not used the books from the beginning to become somewhat familiar with the plan of the work as a whole. This will explain the simplicity of certain exercises in the advanced volumes. The fact has been constantly in mind, that in taking up a new difficulty no form of presentation can be too simple.

The authors desire to thank those who have assisted in testing the text of this book. Thanks are also gratefully extended to the following publishers and authors for the use of copyrighted material: G. P. Putnam's Sons and the author (poem on page 18); G. Schirmer (song on page 25); The Century Company and the author (poem on page 35); and to Charles Scribner's Sons.

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Directions.

The teaching presented in this volume is clearly explained in Chart Series D. Practice from the chart should, consequently, precede each lesson from the book.

Children learn to sing by singing, therefore as little time as possible should be spent on the technical part of the subject.

A few essential facts are given as foot-notes to prepare the pupils for a more complete study later.

It is well to teach children to read music at sight, but the desire for sight singing should not interfere with the careful study and practice of songs and exercises with reference to the tone, the phrasing, the application of words to music, and most of all, the cultivation of the true musical spirit.

The tone should always be soft, flexible, and entirely free from harsh nasal sounds. The movement should be free, with marked, but not excessive accents. The exercise should be spirited but short. Children should not sing more than fifteen minutes at a time.

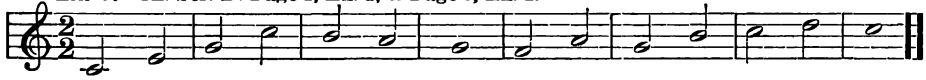
The position should be erect, natural, and easy.

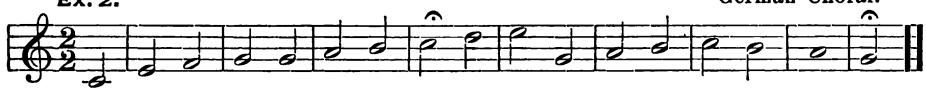
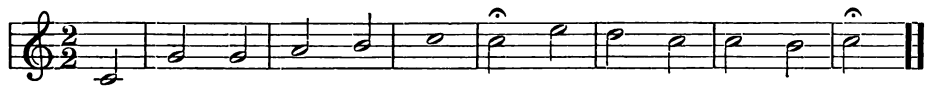
The teacher should have the proper quality of tone clearly in mind, and when this quality is produced, she may feel sure that the children are not injuring the voice.

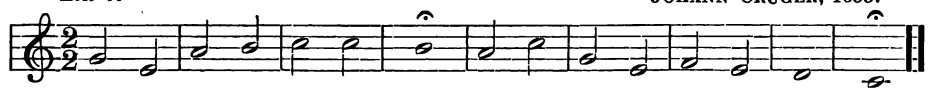
In writing on the subject of "Style," Mathilde de C. Marchesi says, "There are but two of them in the world, the good and the bad; exactly so there exist only two singing methods, the efficient and the deficient."

SECTION I.

Ex. 1. Ch. Ser. D. Page 1, Ex. 1, & Page 3, Ex. 2.



Ex. 2. German Choral.

Ex. 3. MELCHIOR TESCHNER, 1613.

Ex. 4. JOHANN CRÜGER, 1653.



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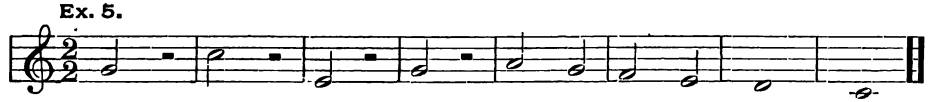
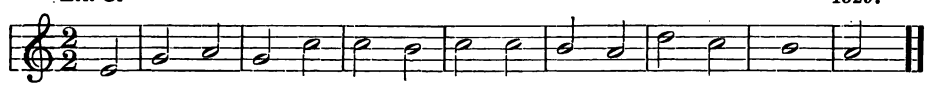
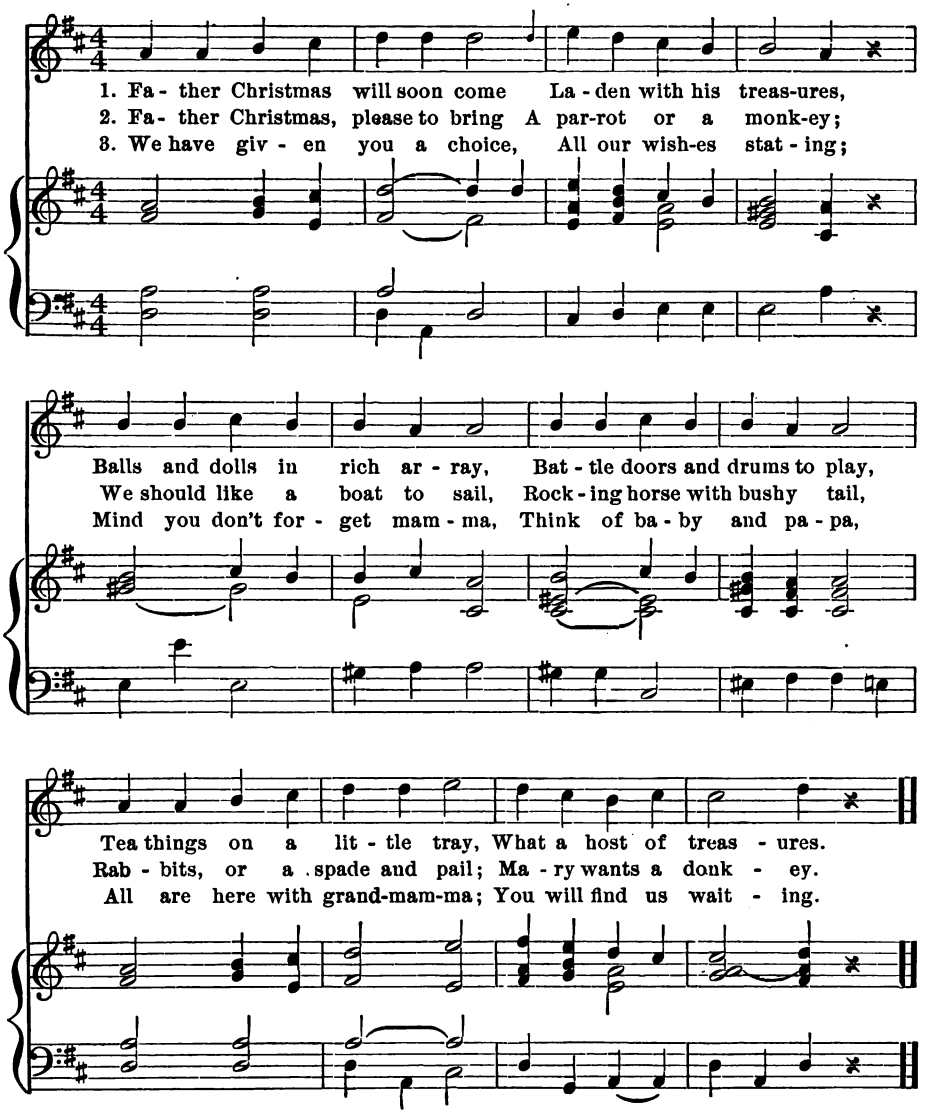
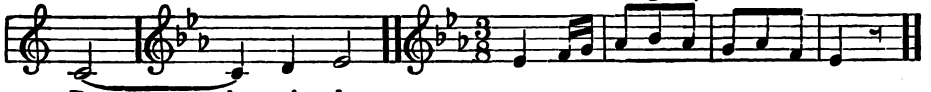
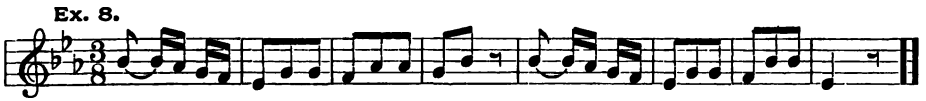

Ex. 6. 1529.

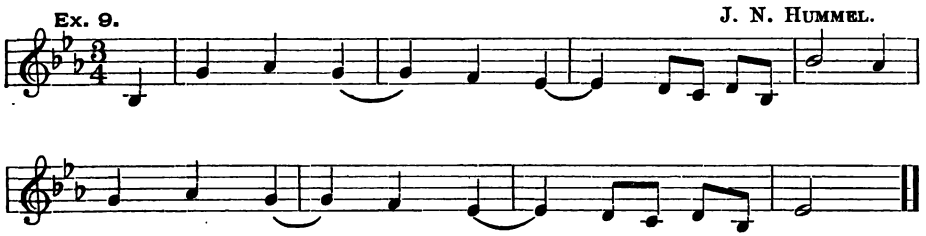


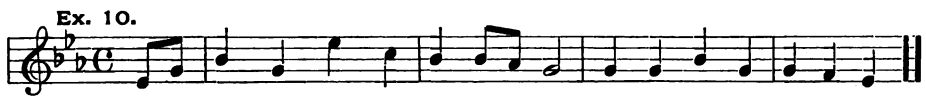
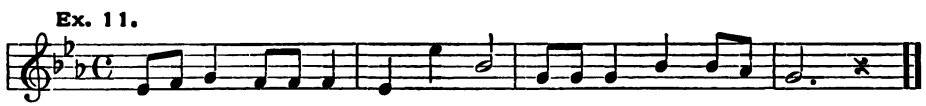
𝄞 CLEF. ≡ STAFF. | BAR. ‖ DOUBLE BAR. ▤ MEASURE. 𝅗𝅥 HALF NOTE. $\frac{2}{2}$ METER SIGNATURE. This means that each full measure must contain the value of two half notes (𝅗𝅥 𝅗𝅥). 𝄐 HOLD. The hold increases the value of a note at least one beat. 𝄼 HALF REST. 𝅝 WHOLE NOTE.

No. 1. A Christmas Story.

Words by ADA BERRY.

1. Fa- ther Christmas will soon come La - den with his treas-ures,
2. Fa- ther Christmas, please to bring A par-rot or a monk-ey;
3. We have giv - en you a choice, All our wish-es stat - ing;
Balls and dolls in rich ar - ray, Bat - tle doors and drums to play,
We should like a boat to sail, Rock - ing horse with bushy tail,
Mind you don't for - get mam - ma, Think of ba - by and pa - pa,
Tea things on a lit - tle tray, What a host of treas - ures.
Rab - bits, or a spade and pail; Ma - ry wants a donk - ey.
All are here with grand-mam-ma; You will find us wait - ing.

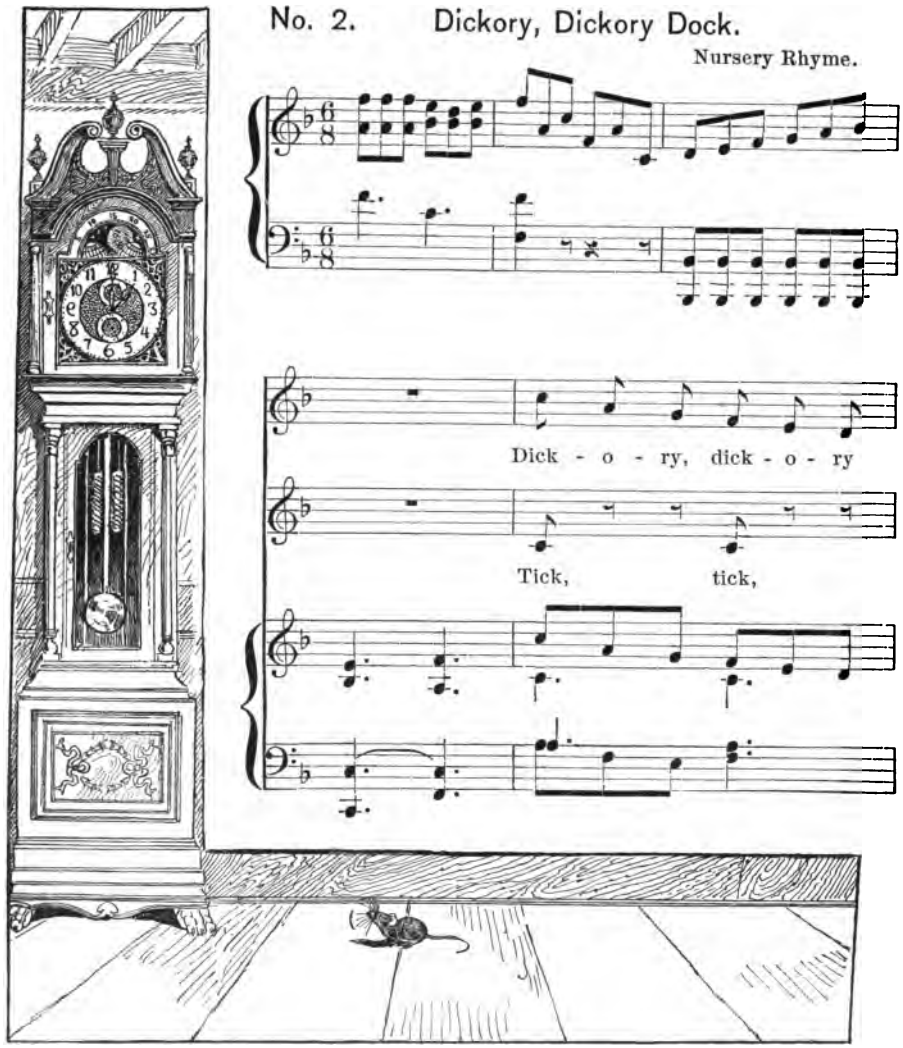
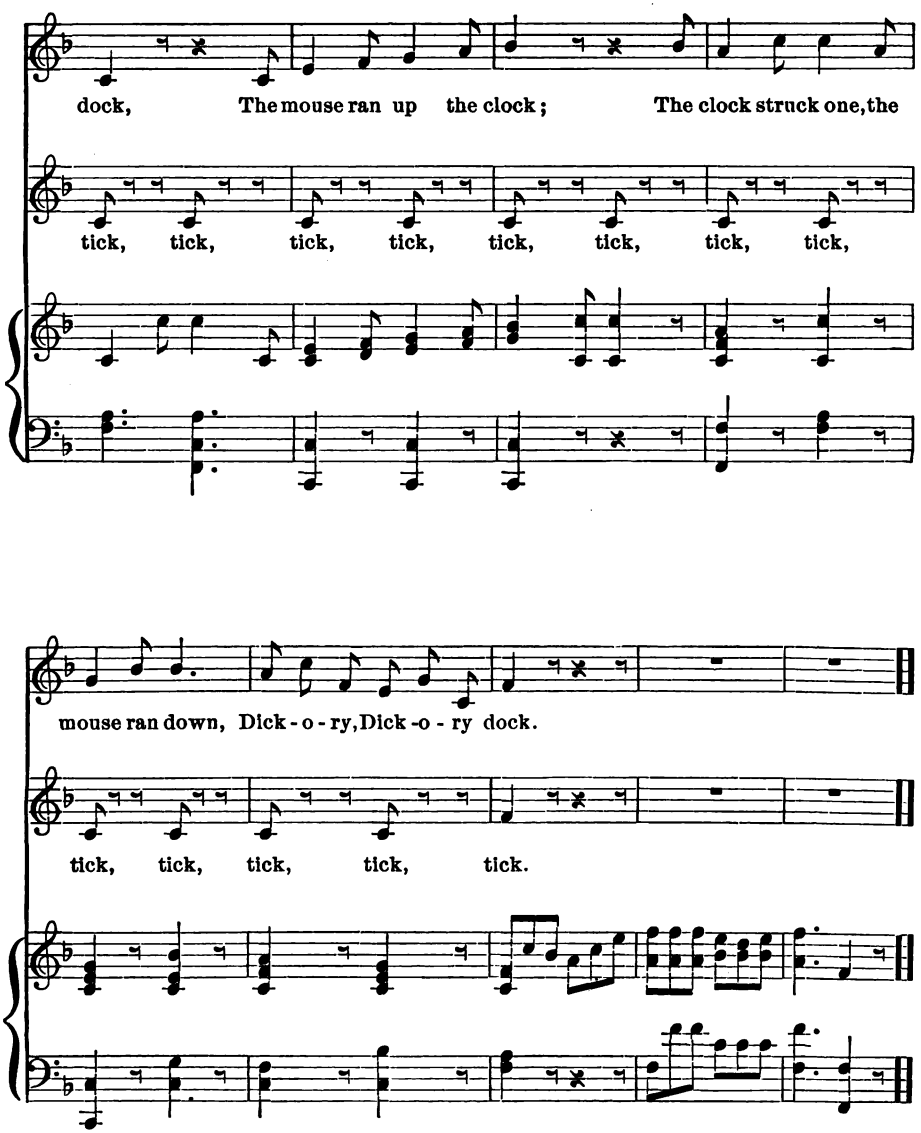
Ex. 7. Ch. Ser. D. Page 11, Exs. 1 & 2.

Ex. 8.

Ex. 9. J. N. Hummel.



Ex. 10.

Ex. 11.

Note. Various meters are illustrated in each lesson, the effect of which should be carefully brought out by observing the accent which always falls on the first beat of the measure.

In four- and six-part measures, however, a secondary accent falls on the third and fourth beats, respectively.

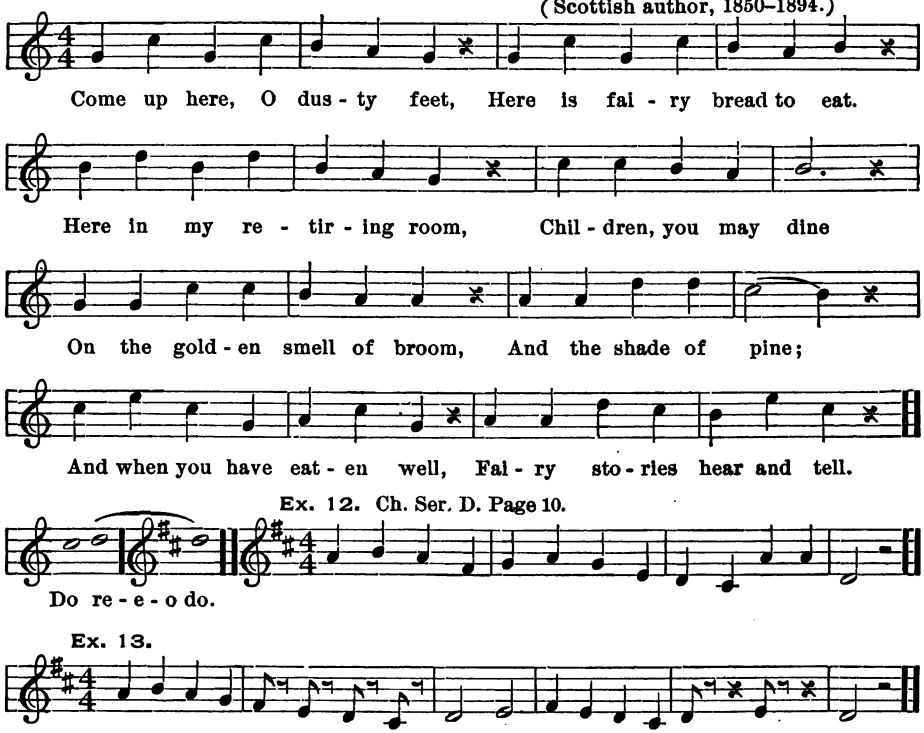
The effect of four-part measure is illustrated by the word compromising. Allow the children to pronounce the word as though counting (with accent) *one*, two, *three*, four — *com'*pro *mis'*ing; then alternate the word with the counting, and the proper relation of the accents becomes evident.

♬ Sixteenth Note. ♪ equals ♬ $\frac{3}{8}$ Meter Signature. This means that each full measure must contain the value of three eighth notes, ♫ or ♩♪ or ♩. ⌢ A Tie.

Too great care cannot be taken with the part exercises. If the harmony be impure when the parts are sung together, it will be necessary to continue the study of each part separately, before trying to give them together. Careless and imperfect part singing should be avoided at any cost of time and patience.

dock, The mouse ran up the clock; The clock struck one, the
tick, tick, tick, tick, tick, tick, tick, tick,
mouse ran down, Dick - o - ry, Dick - o - ry dock.
tick, tick, tick, tick, tick.

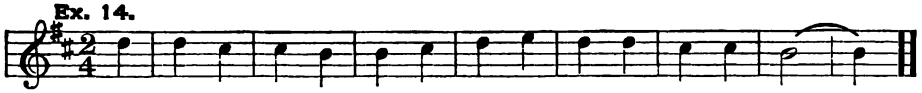
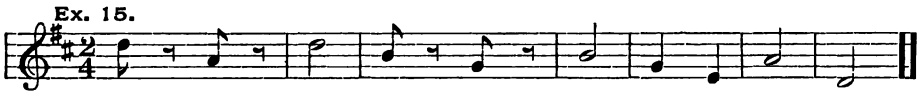
First Reader.

No. 3. Fairy Bread.

Words by ROBERT LOUIS STEVENSON.
(Scottish author, 1850–1894.)


Come up here, O dus - ty feet, Here is fai - ry bread to eat.
Here in my re - tir - ing room, Chil - dren, you may dine
On the gold - en smell of broom, And the shade of pine;
And when you have eat - en well, Fai - ry sto - ries hear and tell.
Ex. 12. Ch. Ser. D. Page 10.
Do re - e - o do.
Ex. 13.

$\frac{4}{4}$ METER SIGNATURE. This means that each full measure must contain the value of four quarter notes. 𝄽 QUARTER REST. ♪ EIGHTH NOTE. 𝄾 EIGHTH REST. Exercise 13 is to illustrate the effect of the rest which in this case simply shortens the note before it. No change in beating is necessary. Sing a note to each beat. In the first measure (Ex. 13) sing each note strongly, holding it till the next is taken. In the second measure make the notes short and slightly separated, but do not count the rests or try to estimate their value. The effect of these rests may also be expressed by placing dots under the notes. Thus, ♩. ♩. ♪, and ♪𝄾 ♪𝄾 have similar effects. ♯ SHARP.

Ex. 14.

Ex. 15.

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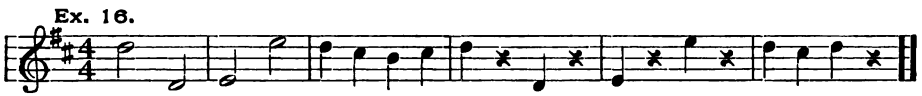
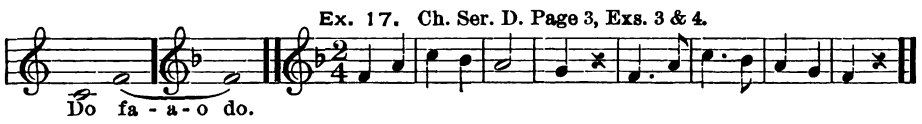
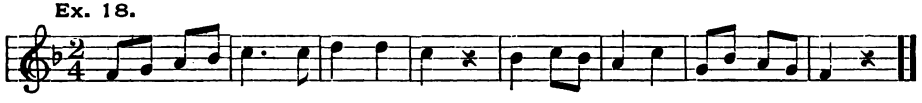

Ex. 17. Ch. Ser. D. Page 3, Exs. 3 & 4.



Ex. 18.



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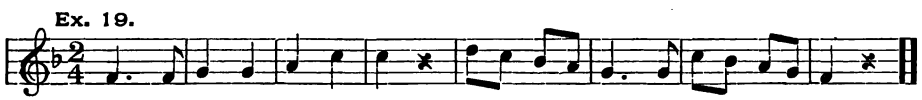
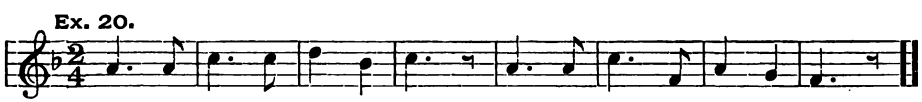
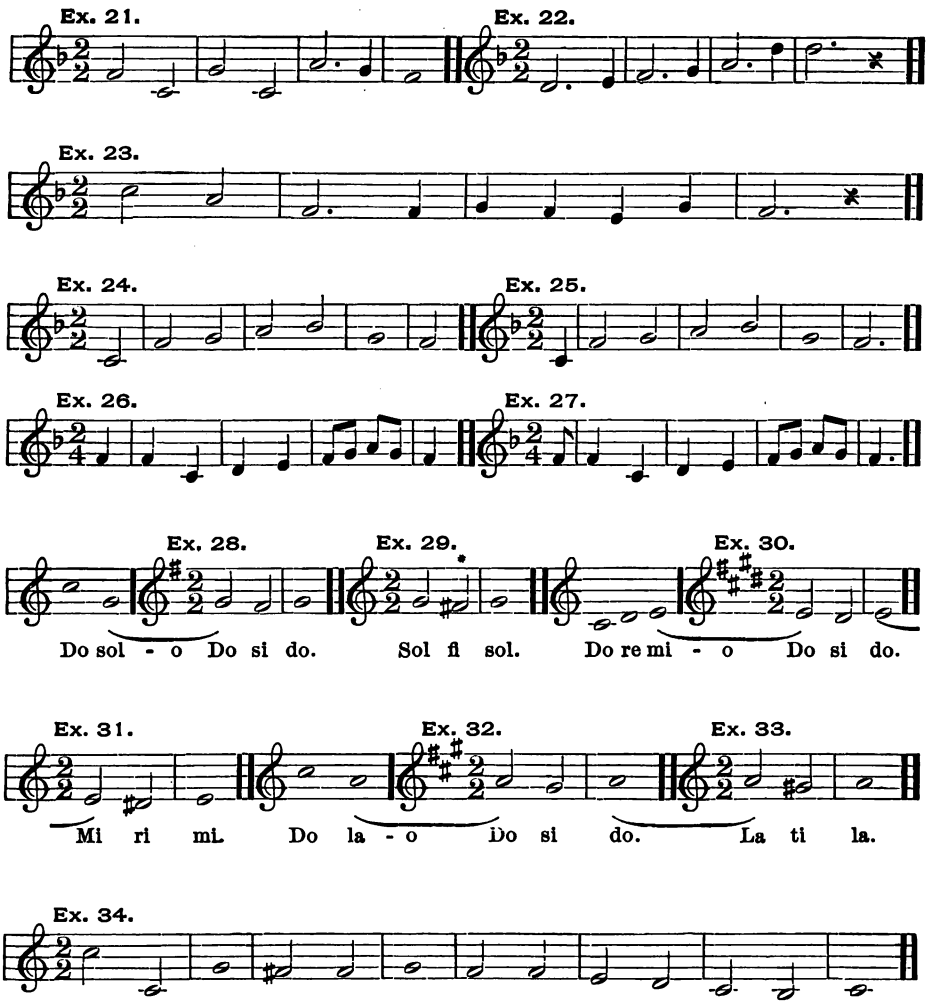

Ex. 20.



The exercises beginning with No. 17, introduce the chief rhythmic feature of this volume, — the unevenly divided beat. A full treatment of this rhythm is given in the chart which accompanies this book, by means of which the teacher is urged to make the children familiar with the movement before attempting these exercises.

Exercises 25–27 are to illustrate the effect of the short note at the beginning of an exercise. There should be no difficulty here. Do not begin to beat till the second measure is begun, giving the first note in the exercise freely, without accent, and take the second note as the real beginning of the exercise.

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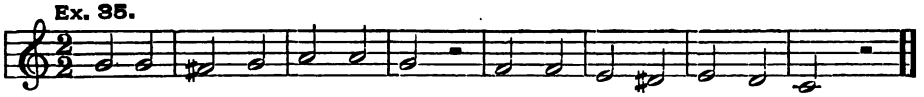
* A sharp (♯) placed before a note is called an accidental, and the tone which it indicates is called a chromatic tone, because formerly such tones were shown in a different color. The word *chromatic* means *colored.*

Ex. 35.

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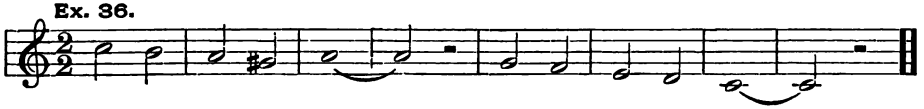
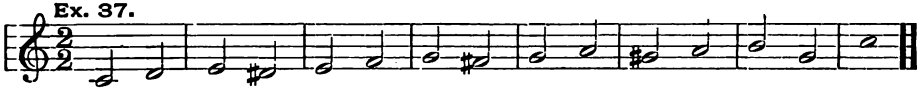
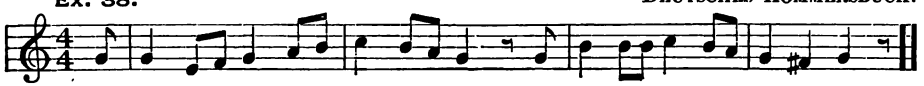
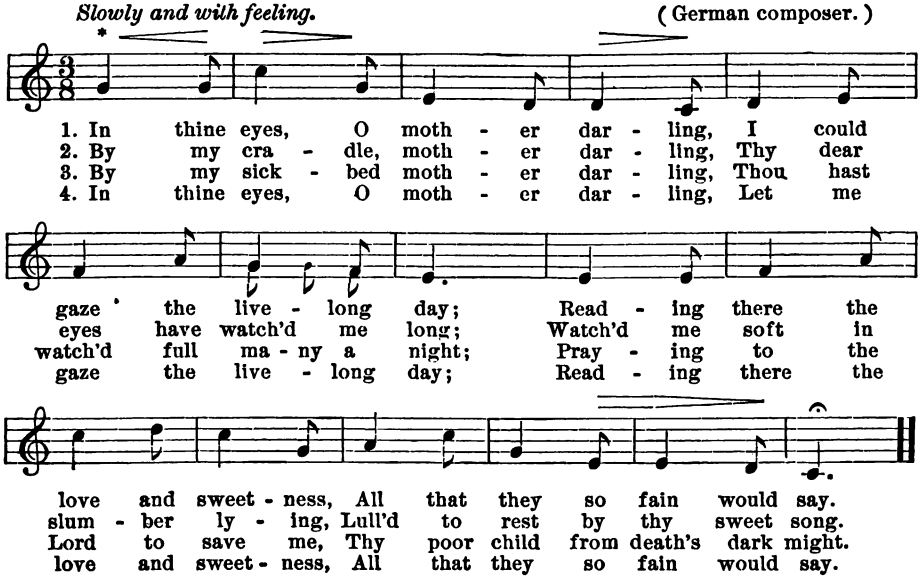

Ex. 37.

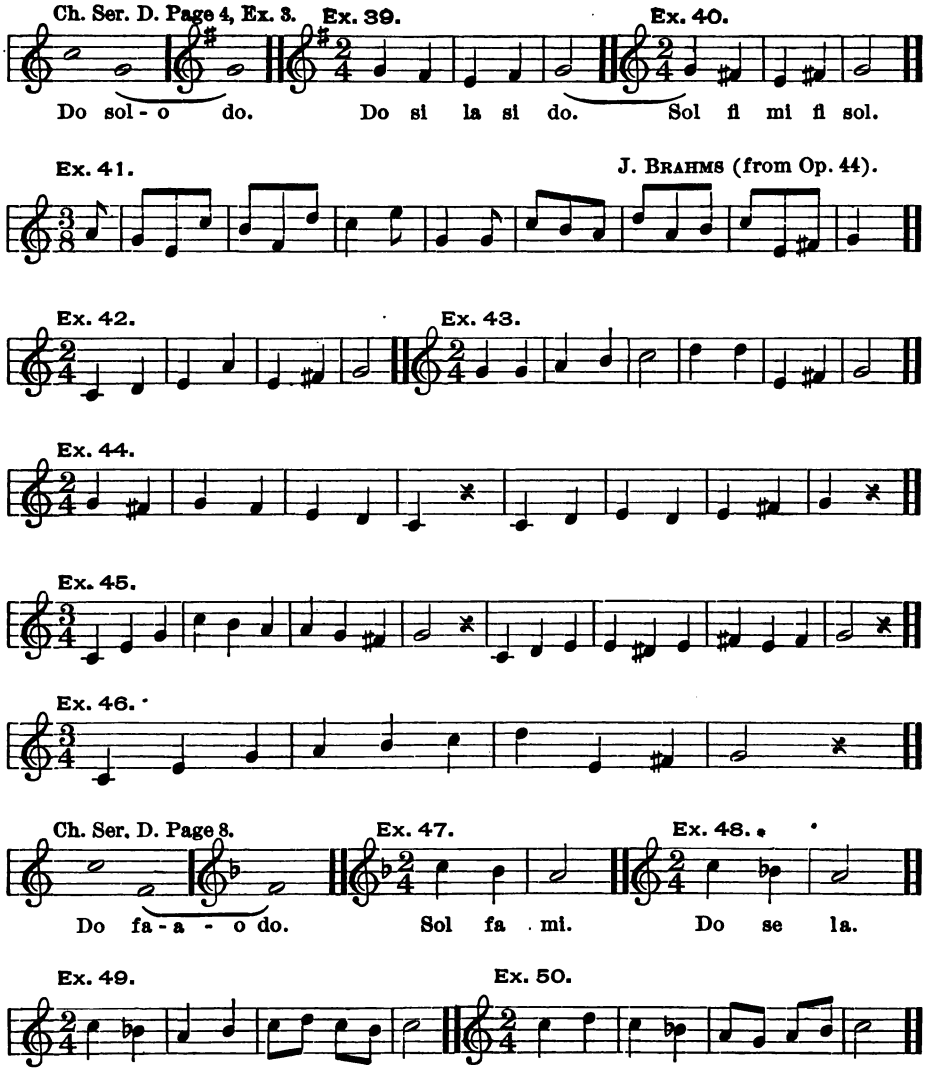


Ex. 38. DEUTSCHES KOMMERSBUCH.

No. 4. My Mother's Eyes.

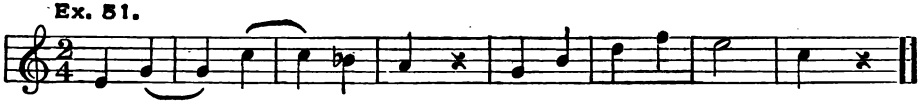
Words by ADOLF SCHULTS. E. KREUZ.
(German composer.)

Slowly and with feeling.

1. In thine eyes, O moth - er dar - ling, I could
2. By my cra - dle, moth - er dar - ling, Thy dear
3. By my sick - bed moth - er dar - ling, Thou hast
4. In thine eyes, O moth - er dar - ling, Let me
gaze the live - long day; Read - ing there the
eyes have watch'd me long; Watch'd me soft in
watch'd full ma - ny a night; Pray - ing to the
gaze the live - long day; Read - ing there the
love and sweet - ness, All that they so fain would say.
slum - ber ly - ing, Lull'd to rest by thy sweet song.
Lord to save me, Thy poor child from death's dark might.
love and sweet - ness, All that they so fain would say.

* Increase the tone power. Decrease the tone power.



* Flats (♭) are used to indicate chromatic tones, and when so used are called accidentals.

Ex. 51.

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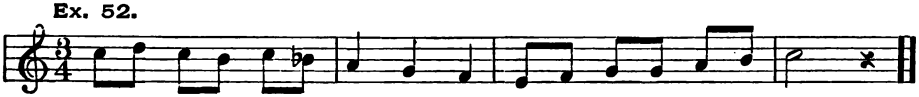
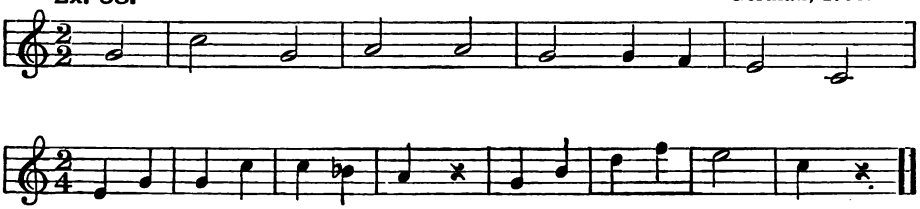
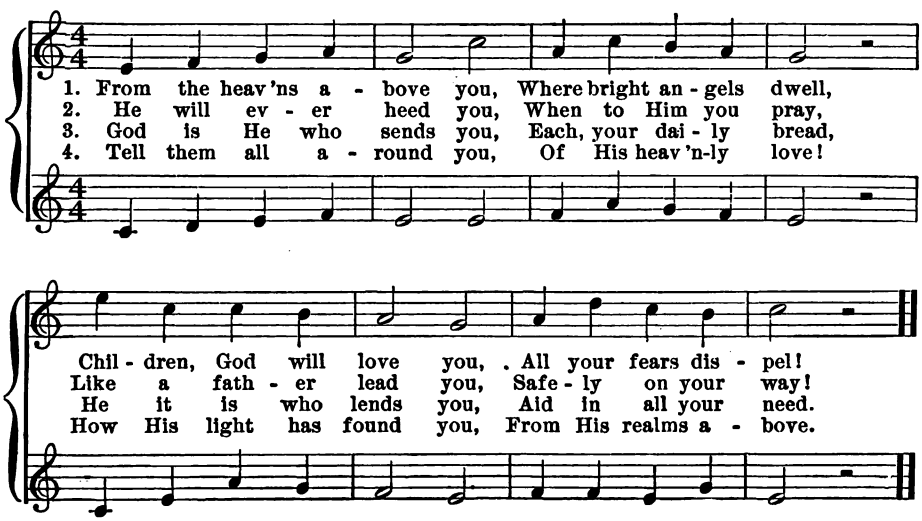
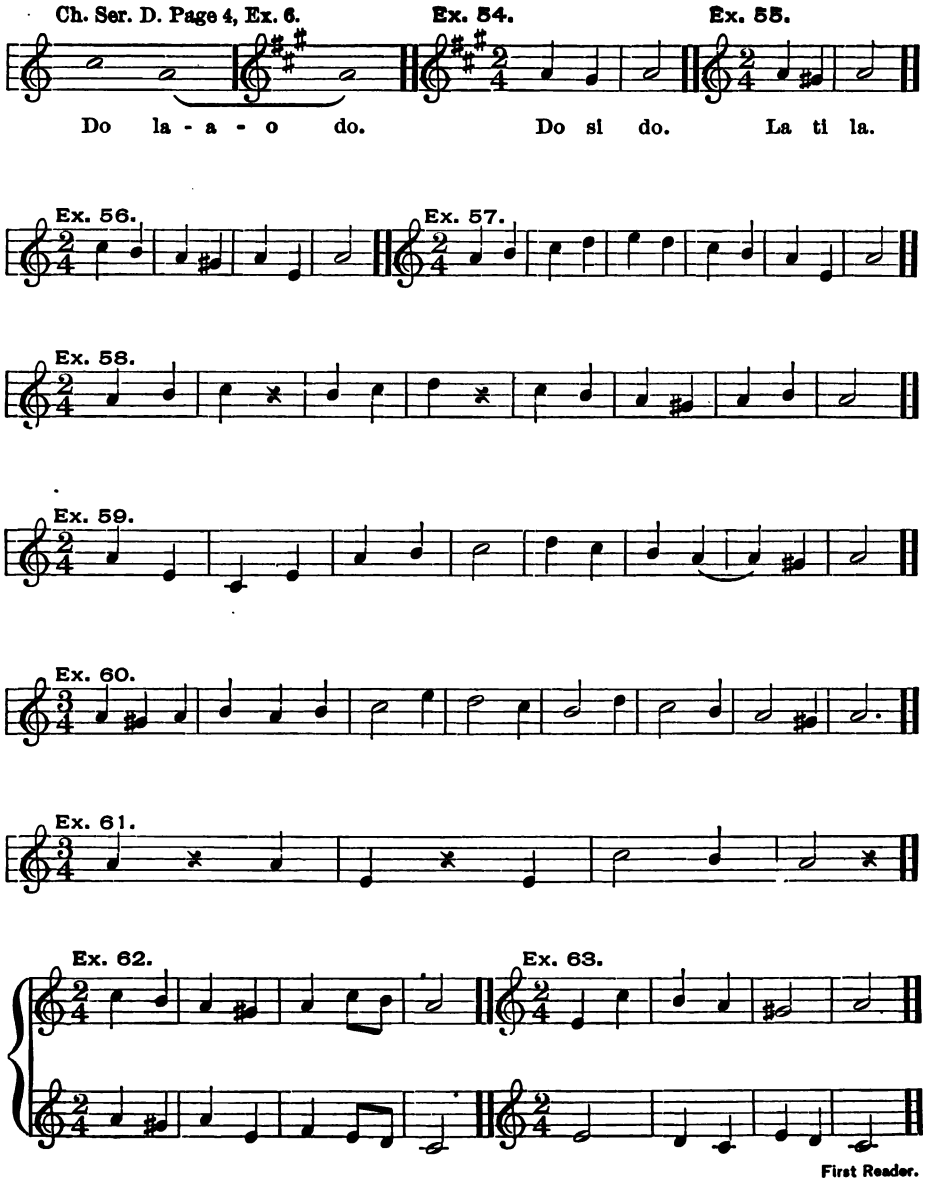
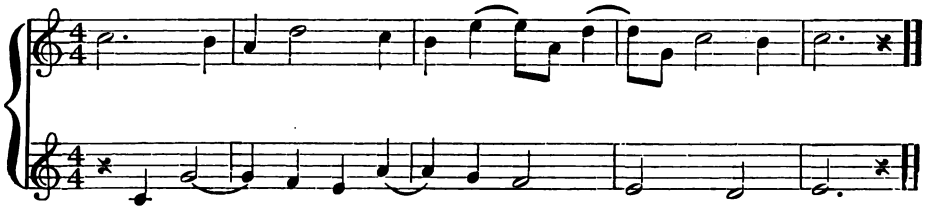

Ex. 53. German, 1704.

No. 5. God's Love.


1. From the heav'ns a - bove you, Where bright an - gels dwell,
2. He will ev - er heed you, When to Him you pray,
3. God is He who sends you, Each, your dai - ly bread,
4. Tell them all a - round you, Of His heav'n-ly love!
Chil - dren, God will love you, All your fears dis - pel!
Like a fath - er lead you, Safe - ly on your way!
He it is who lends you, Aid in all your need.
How His light has found you, From His realms a - bove.

Ch. Ser. D. Page 4, Ex. 6.
Do la - a - o do.
Ex. 54.
Do si do.
Ex. 55.
La ti la.
Ex. 56.
Ex. 57.
Ex. 58.
Ex. 59.
Ex. 60.
Ex. 61.
Ex. 62.
Ex. 63.

S. WEBBE.
(English composer.)

Ex. 64.

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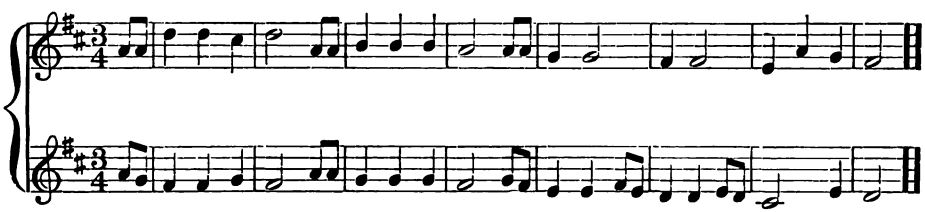
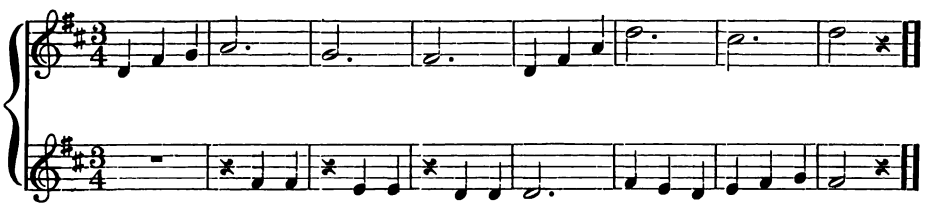
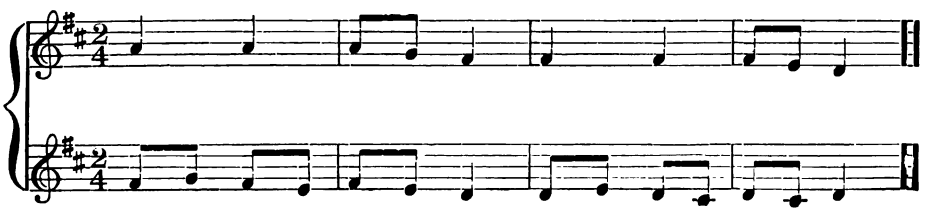
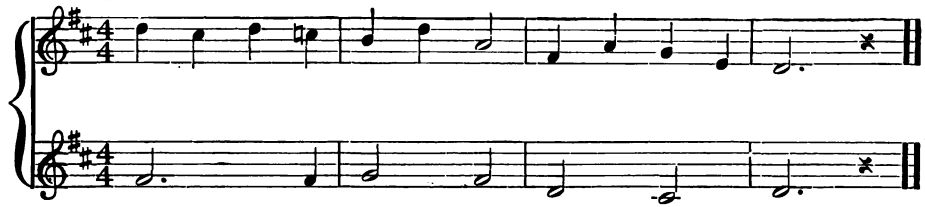
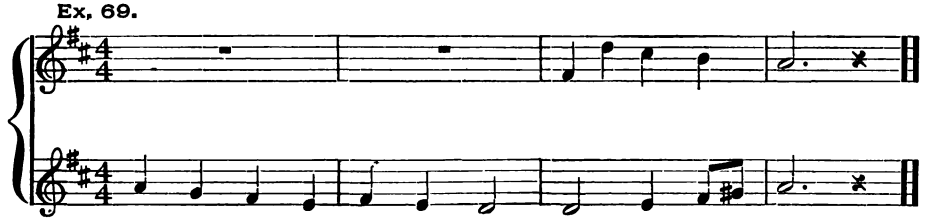
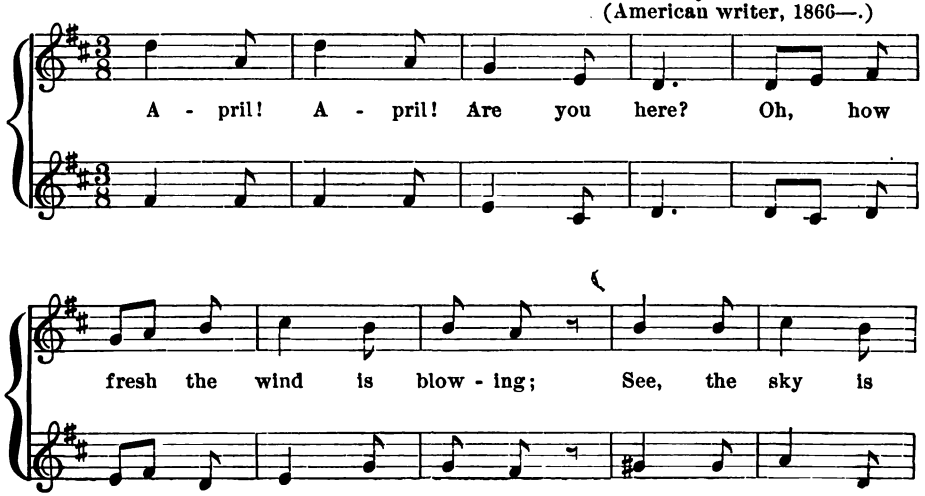
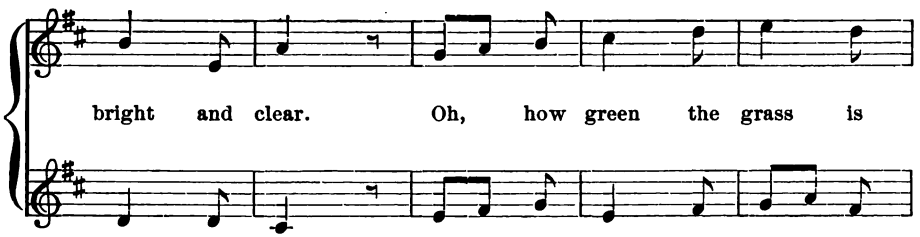
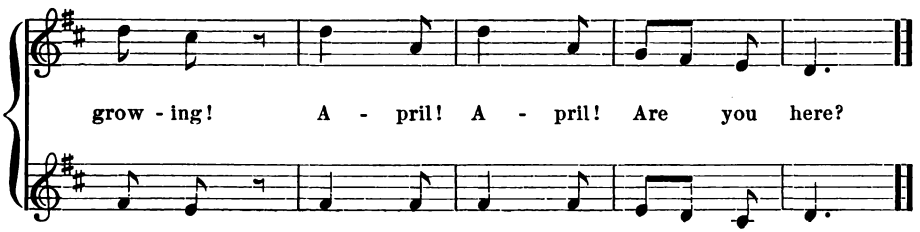

Ex. 66.

Ex. 67.

First Reader.

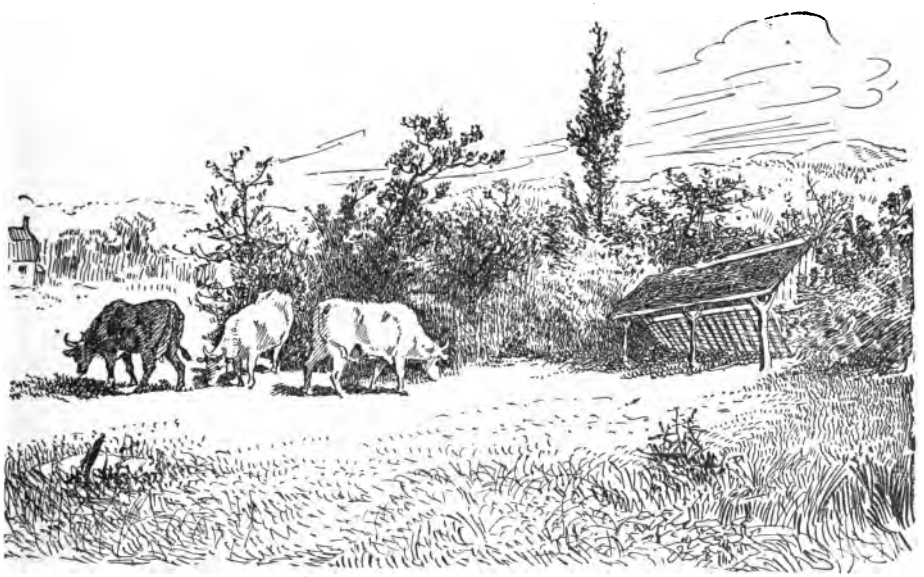
Ex. 68.

Ex. 69.

No. 6. April.

Words by Dora Goodale.
(American writer, 1866—.)




bright and clear. Oh, how green the grass is


grow - ing! A - pril! A - pril! Are you here?

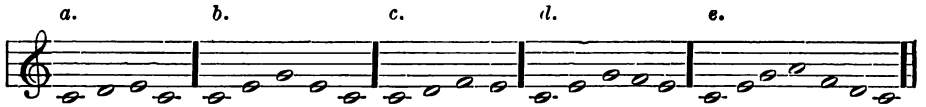


Dictation.

Do is on the line below The signature is

Do

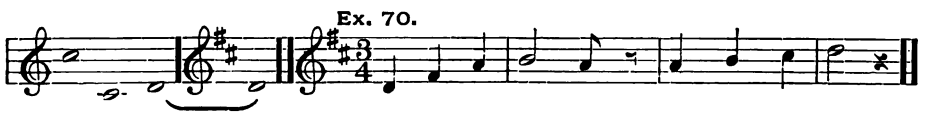
Exercises.



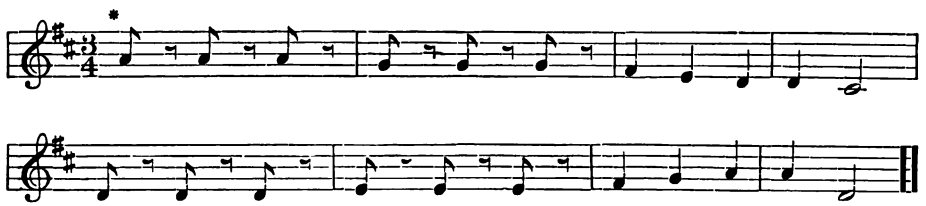
The use of dictation exercises should cultivate a more careful attention to tone relations, and greater acuteness of hearing. The attempt to write what the pupil hears will necessitate a knowledge of musical signs and expression.

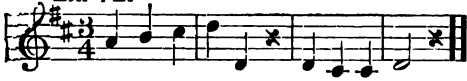
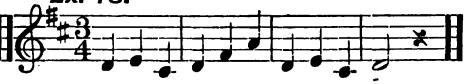
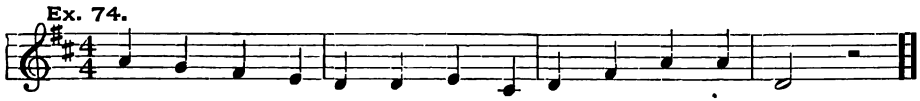
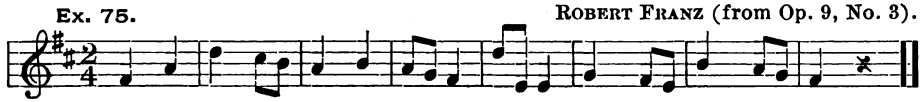
The children should copy the staff, and place the clef as the teacher directs. Having told the children where to place Do, the teacher may sing the exercises very slowly, with the syllable loo, while the children write the notes. Then the correct representation may be placed before them, errors corrected, and new trials made.

Ex. 70.

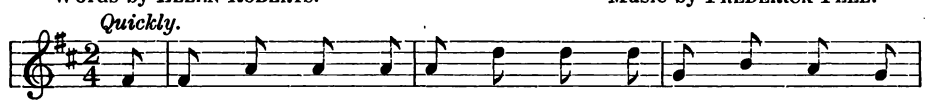
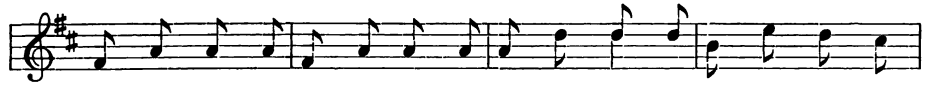
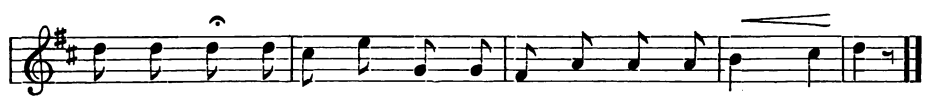


Do do re - e - o do.

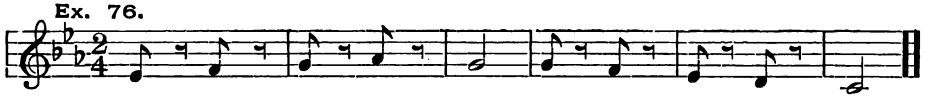
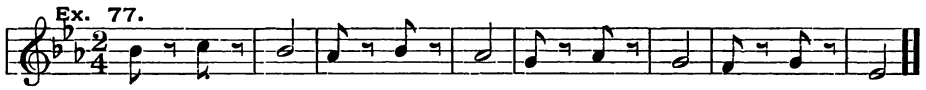
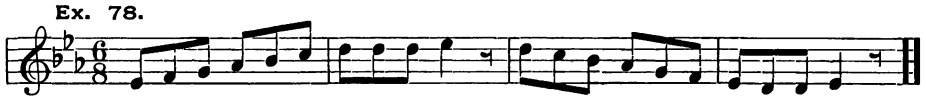
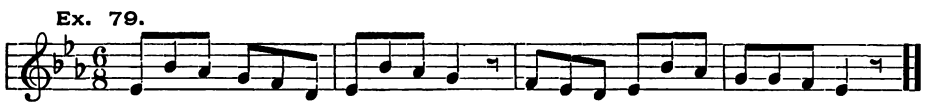
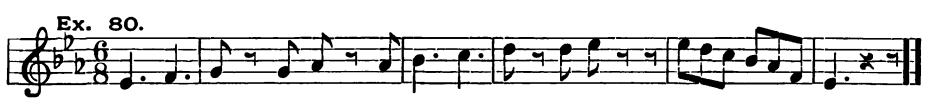
Ex. 71.

* Remember that there is a note to each beat. The eighth rests simply make the notes short. Rests of less value than one full beat affect the notes with which they are placed; they do not cause a pause in the music.

Ex. 72.

Ex. 73.

Ex. 74.

Ex. 75. ROBERT FRANZ (from Op. 9, No. 3).

No. 7. The Cuckoo's Cry.

Words by ELLEN ROBERTS. Music by FREDERICK PEEL.

Quickly.

1. O come now to the mead - ow green And look up - on the
2. Hark to the Cuck - oo's thrill - ing shout; The sound seems ev - 'ry -

chang-ing scene, As ear - ly lights and shad-ows pass. O'er the rich and
where a - bout; This way and that, now there, now here, The wand'ring sound de-

flow - 'ry grass. O come now to the mead - ow green, O, come, come, come.
ceives the ear. O come now to the mead - ow green, O come, come, come.

The hold (𝄐) increases the value of the note at least one beat.

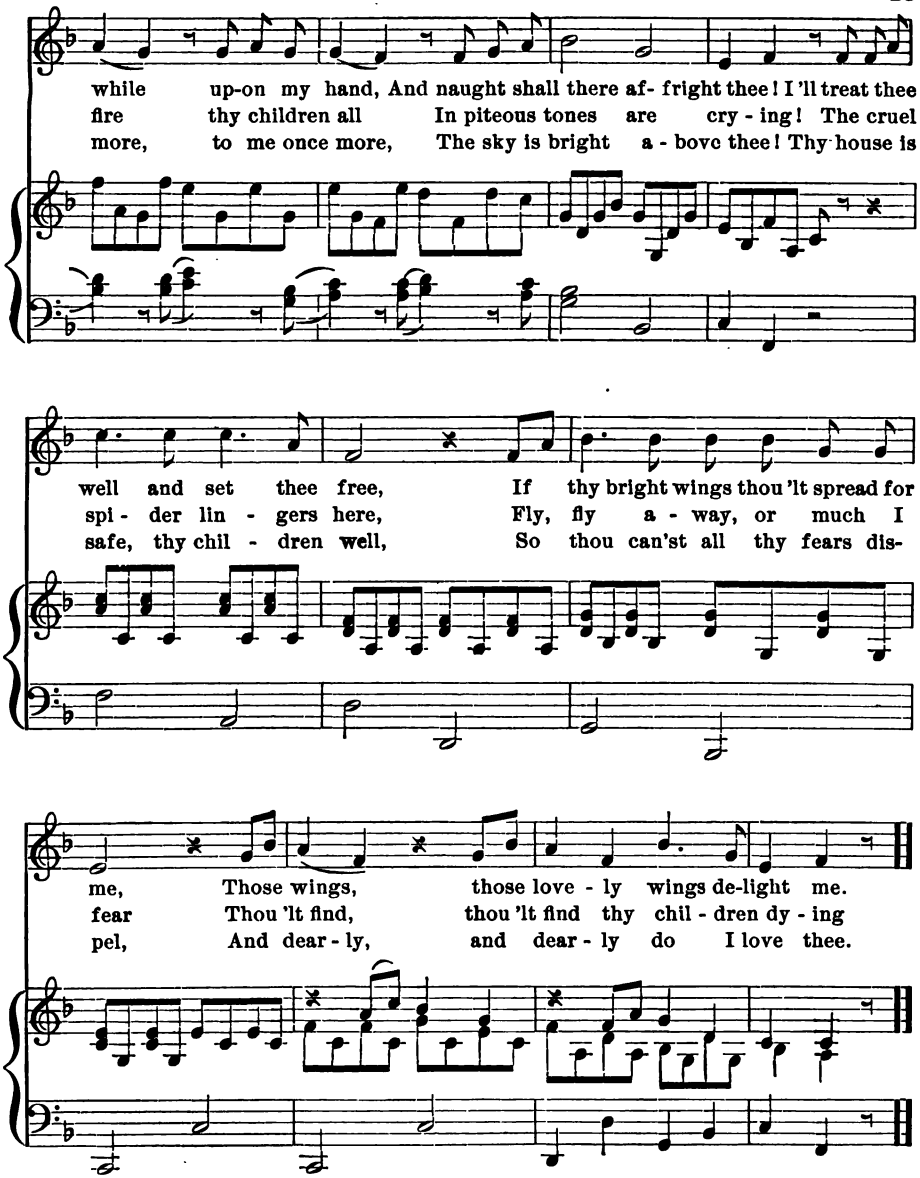
Ex. 76.

Ex. 77.

Ex. 78.

Ex. 79.

Ex. 80.

No. 8. Lady-Bird.

Arranged by J. Brahms.
(German composer, 1833—.)

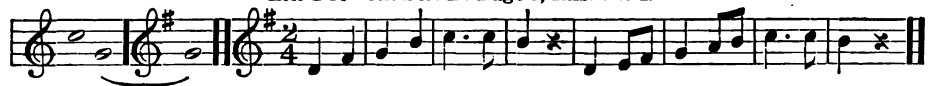
Slowly.

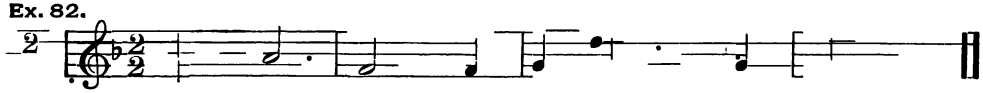
1. Sweet lit - tle la - dy - bird, rest a - while, Come rest a-
2. Poor lit - tle la - dy - bird, fly a - way, Thy home's on
3. Dear lit - tle la - dy - bird, pray re - turn To me once

p dolce.

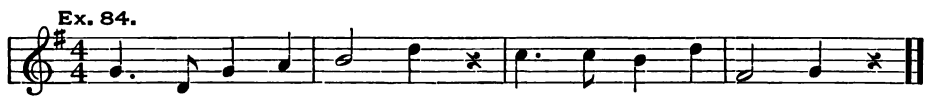
$\frac{6}{8}$ Meter Signature. This means that each full measure must contain the value of six eighth notes. In this meter the first note receives a strong accent and the fourth note a slightly weaker accent.

while up-on my hand, And naught shall there af- fright thee! I 'll treat thee
fire thy children all In piteous tones are cry - ing! The cruel
more, to me once more, The sky is bright a - bove thee! Thy house is
well and set thee free, If thy bright wings thou 'lt spread for
spi - der lin - gers here, Fly, fly a - way, or much I
safe, thy chil - dren well, So thou can'st all thy fears dis-
me, Those wings, those love - ly wings de-light me.
fear Thou 'lt find, thou 'lt find thy chil - dren dy - ing
pel, And dear - ly, and dear - ly do I love thee.

First Reader.

Ex. 81. Ch. Ser. D. Page 5, Exs. 3 & 4.

Ex. 82.



Ex. 83.

Ex. 84.

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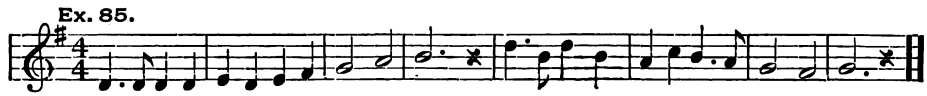
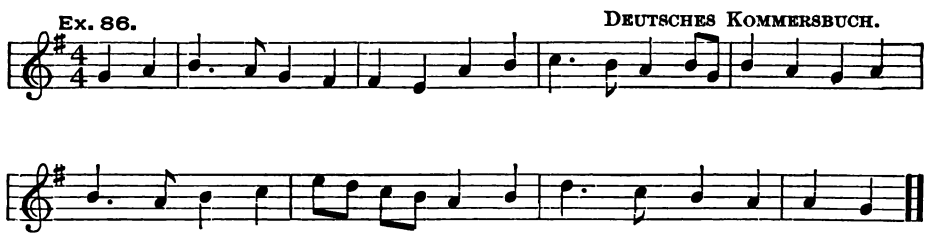
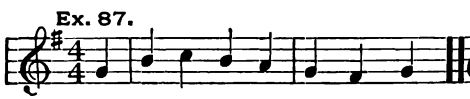

Ex. 86.

DEUTSCHES KOMMERSBUCH.

Ex. 87.

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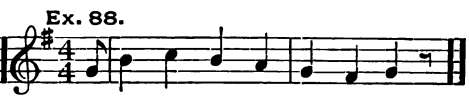
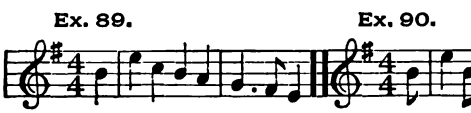
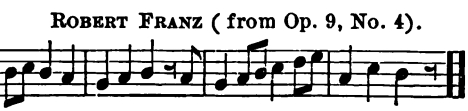
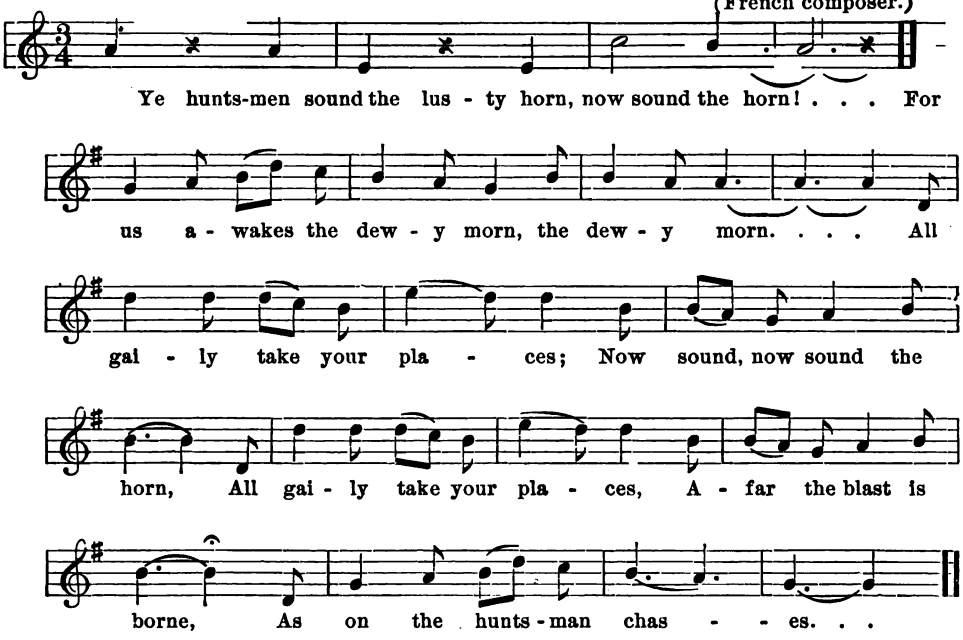

Ex. 89.

Ex. 90.

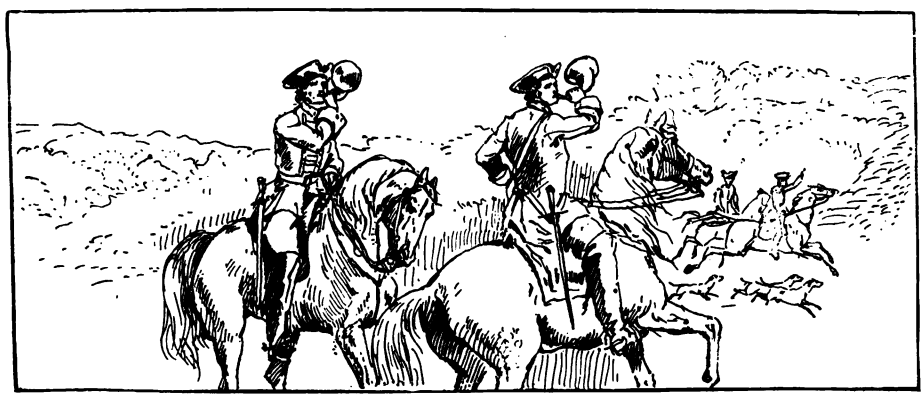
ROBERT FRANZ (from Op. 9, No. 4).



No. 9. Hunting Song.

By J. ARNOUD.
(French composer.)

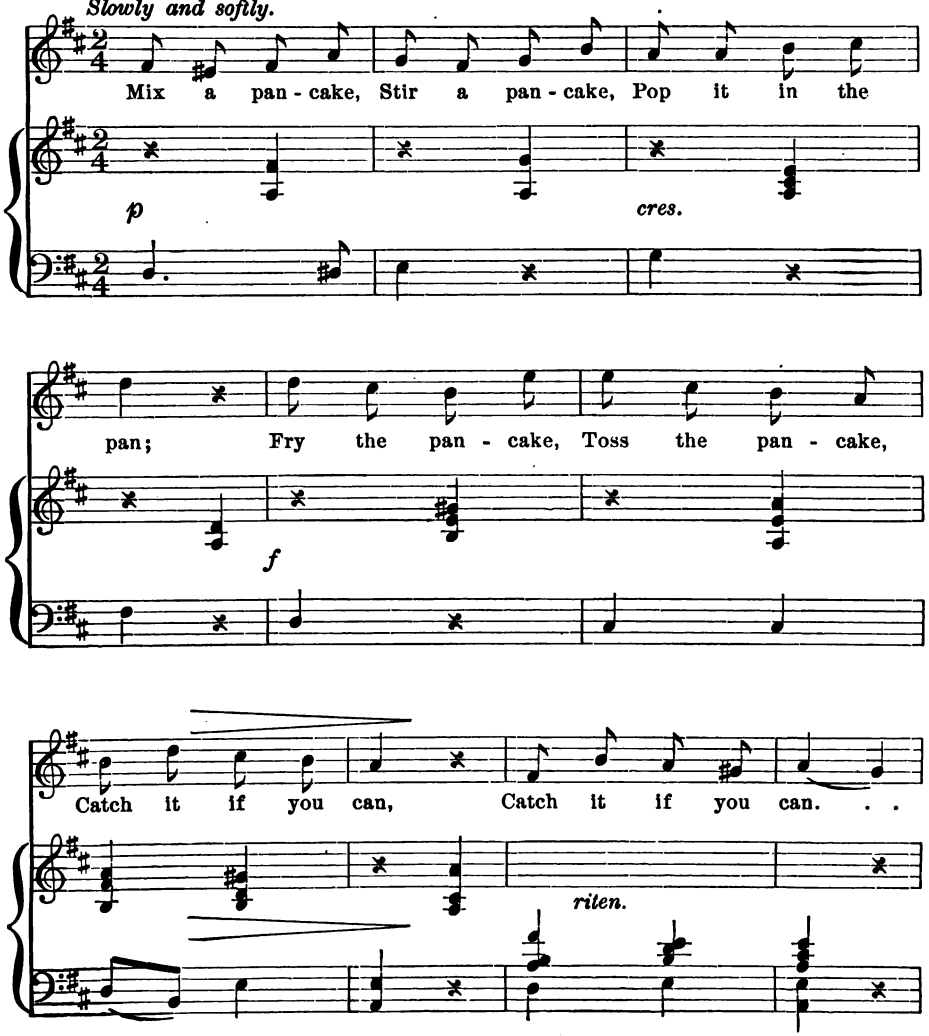
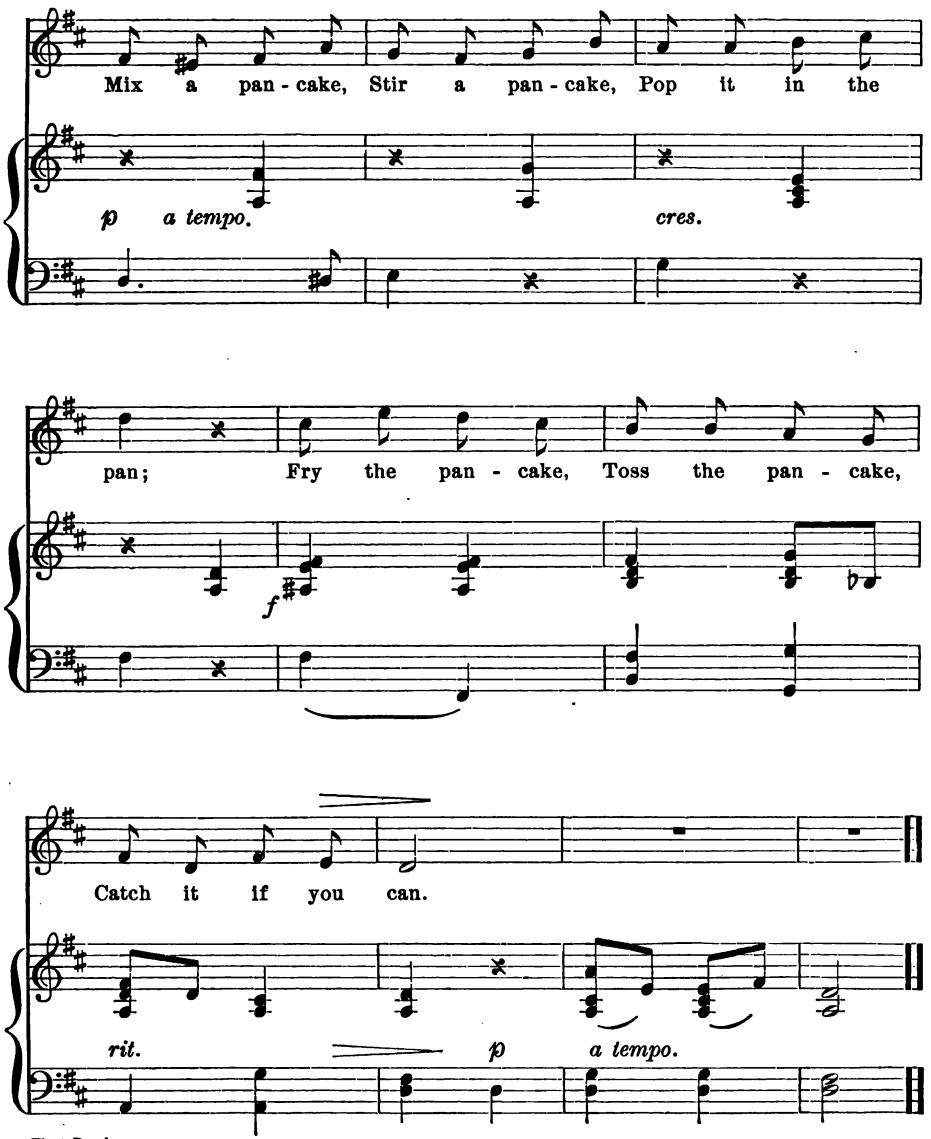

Ye hunts-men sound the lus - ty horn, now sound the horn! . . . For
us a - wakes the dew - y morn, the dew - y morn. . . . All
gai - ly take your pla - ces; Now sound, now sound the
horn, All gai - ly take your pla - ces, A - far the blast is
borne, As on the hunts - man chas - - es. . .



No. 10. The Pancake.

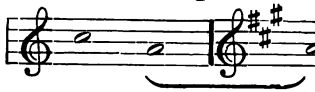
Words by CHRISTINA ROSSETTI.
(English writer, 1830–1894.)

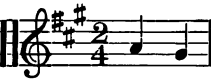
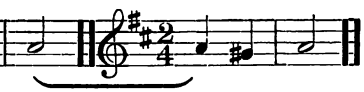
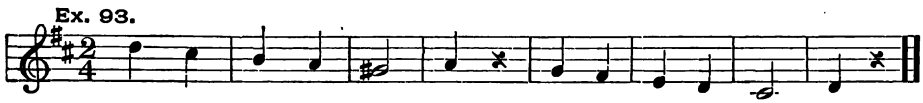
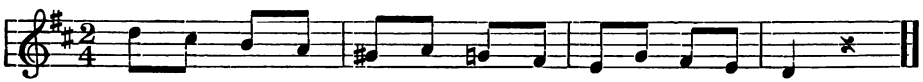
Music by MARY CARMICHAEL.

Slowly and softly.

Mix a pan - cake, Stir a pan - cake, Pop it in the
p
cres.
pan; Fry the pan - cake, Toss the pan - cake,
f
Catch it if you can, Catch it if you can. . .
riten.

Mix a pan - cake, Stir a pan - cake, Pop it in the
p a tempo.
cres.
pan; Fry the pan - cake, Toss the pan - cake,
f
Catch it if you can.
rit.
p
a tempo.

First Reader.

Ch. Ser. D. Page 4.



Ex. 91.

Ex. 92.

Ex. 93.

Ex. 94.

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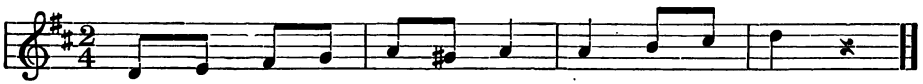
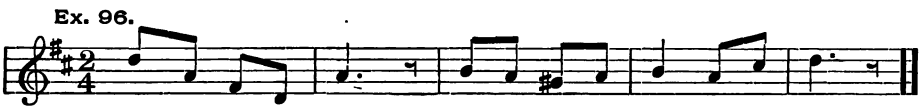
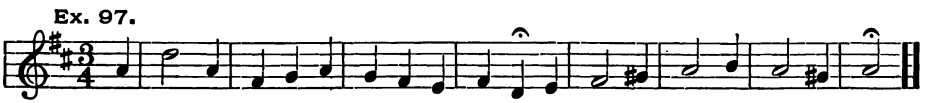
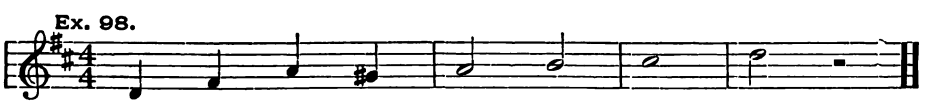
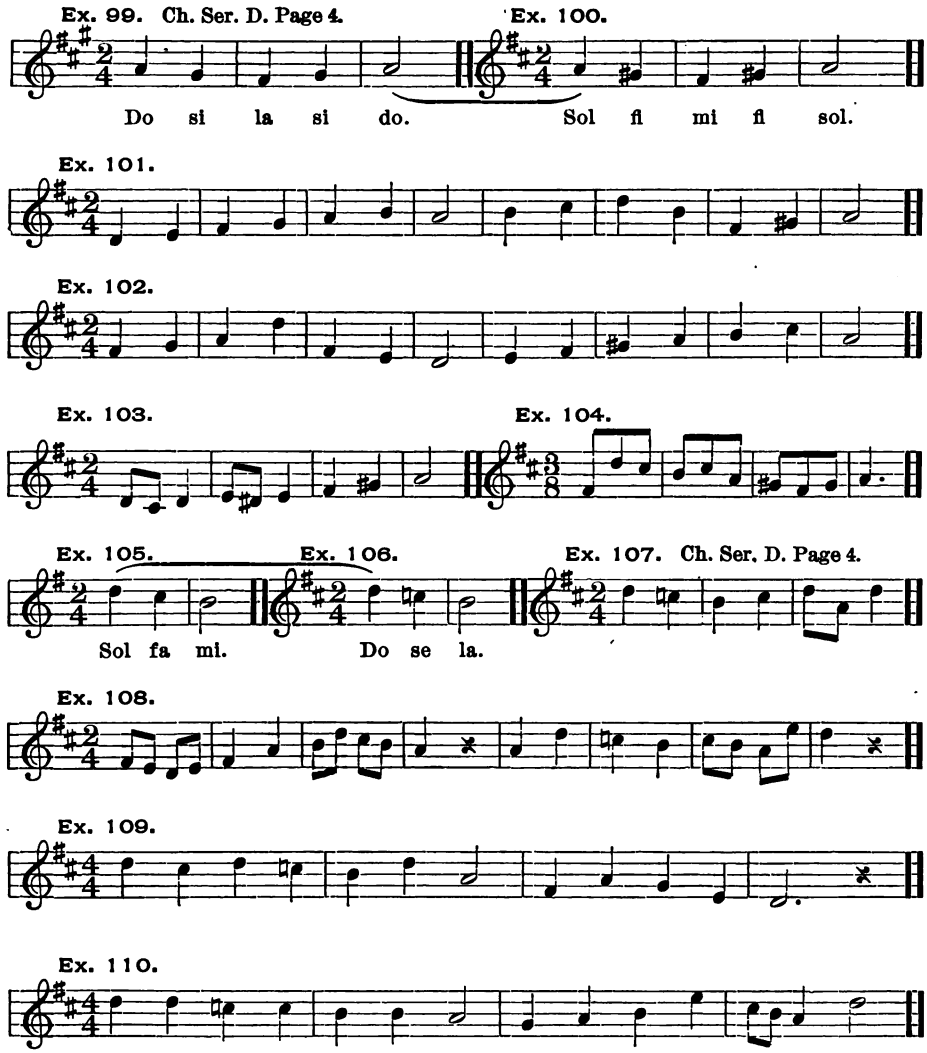
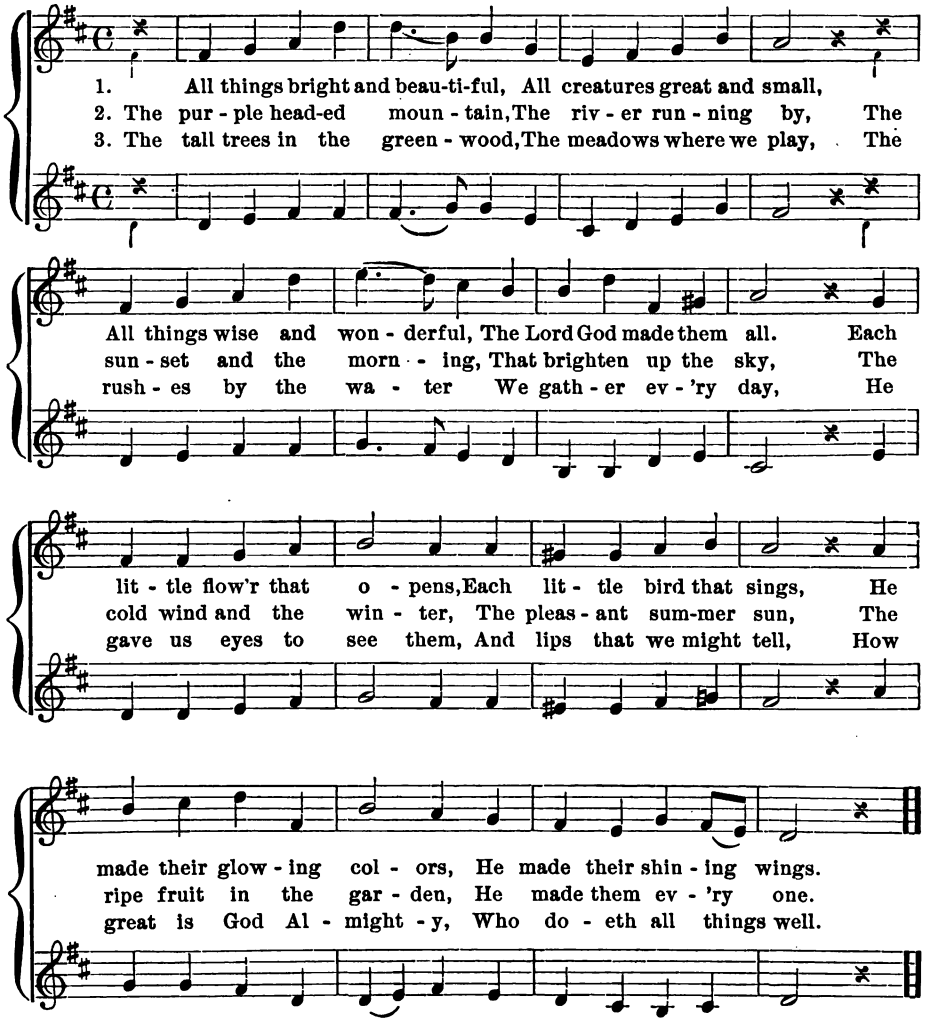

Ex. 96.

Ex. 97.

Ex. 98.

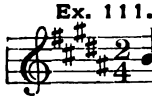


METRIC SIGNATURES $\frac{2}{2}$ $\frac{2}{4}$ $\frac{3}{2}$ $\frac{3}{4}$ $\frac{3}{8}$ $\frac{4}{4}$ $\frac{6}{8}$ What does each mean?

(♮) NATURAL. This sign is used like the sharp and the flat to indicate a chromatic tone.

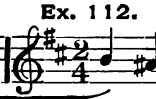
No. 11. All Things Well.

Words by JOHN KEBLE.
(English author, 1792–1866.)

1. All things bright and beau-ti-ful, All creatures great and small,
2. The pur - ple head-ed moun - tain, The riv - er run - ning by, The
3. The tall trees in the green - wood, The meadows where we play, The
All things wise and won - derful, The Lord God made them all. Each
sun - set and the morn - - ing, That brighten up the sky, The
rush - es by the wa - ter We gath - er ev - 'ry day, He
lit - tle flow'r that o - pens, Each lit - tle bird that sings, He
cold wind and the win - ter, The pleas - ant sum-mer sun, The
gave us eyes to see them, And lips that we might tell, How
made their glow - ing col - ors, He made their shin - ing wings.
ripe fruit in the gar - den, He made them ev - 'ry one.
great is God Al - might - y, Who do - eth all things well.

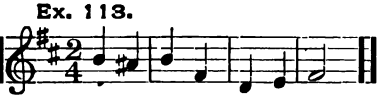
The sign C is used for a meter signature. It means that each full measure must contain four quarter notes.

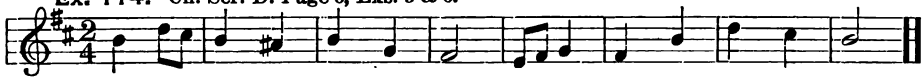
Ex. 111.

Do si do.

Ex. 112.



La ti la.

Ex. 113.

Ex. 114. Ch. Ser. D. Page 6, Exs. 5 & 6.



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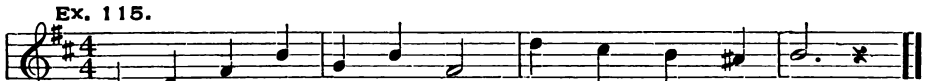
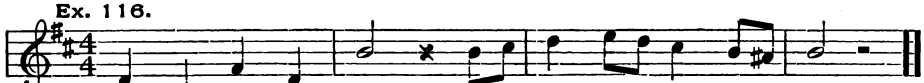


Ex. 116.

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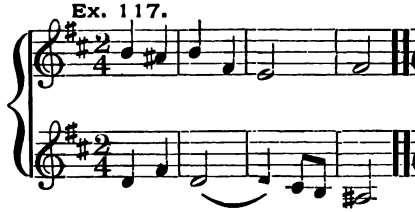
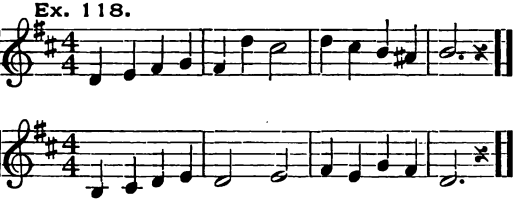
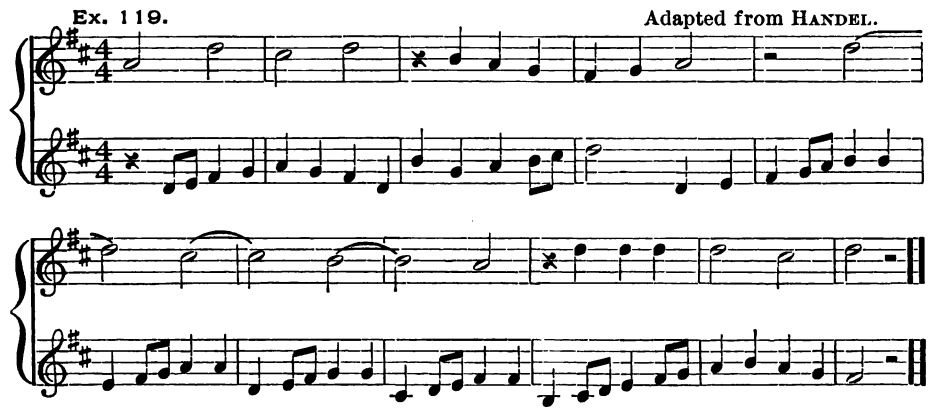
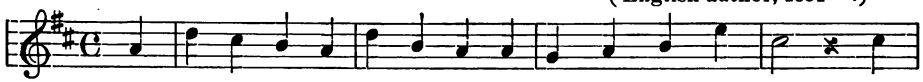
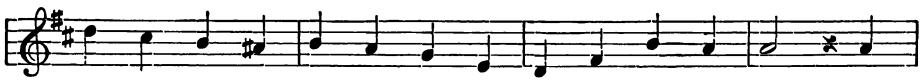
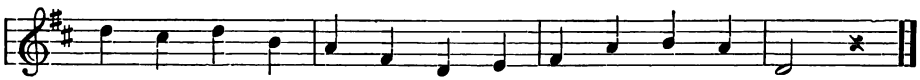
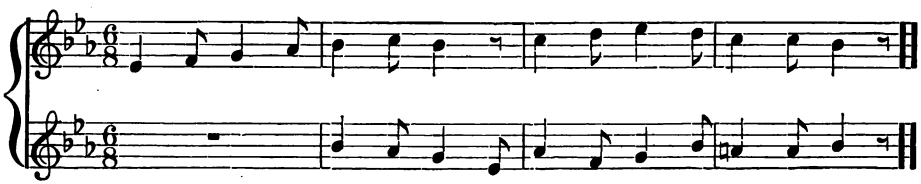
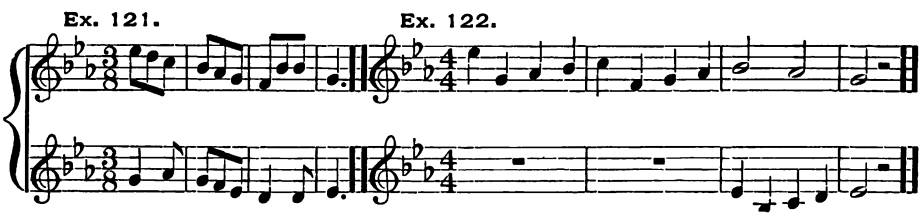
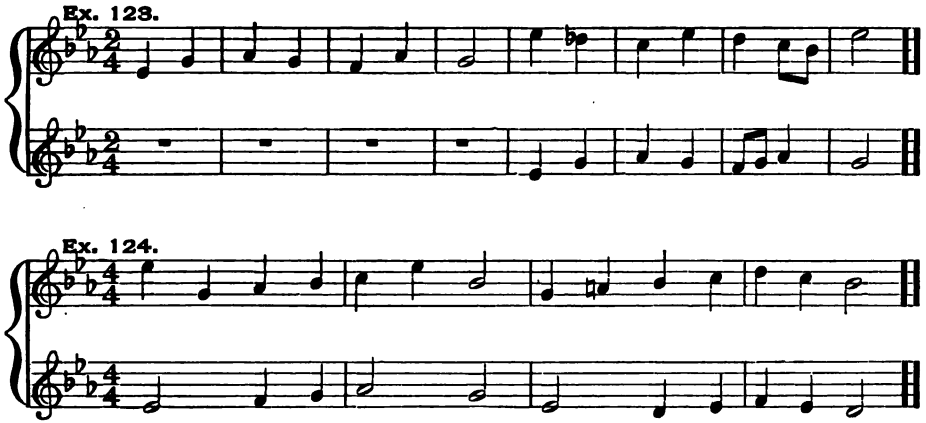

Ex. 118.

Ex. 119.

Adapted from HANDEL.

No. 12. The Poet.

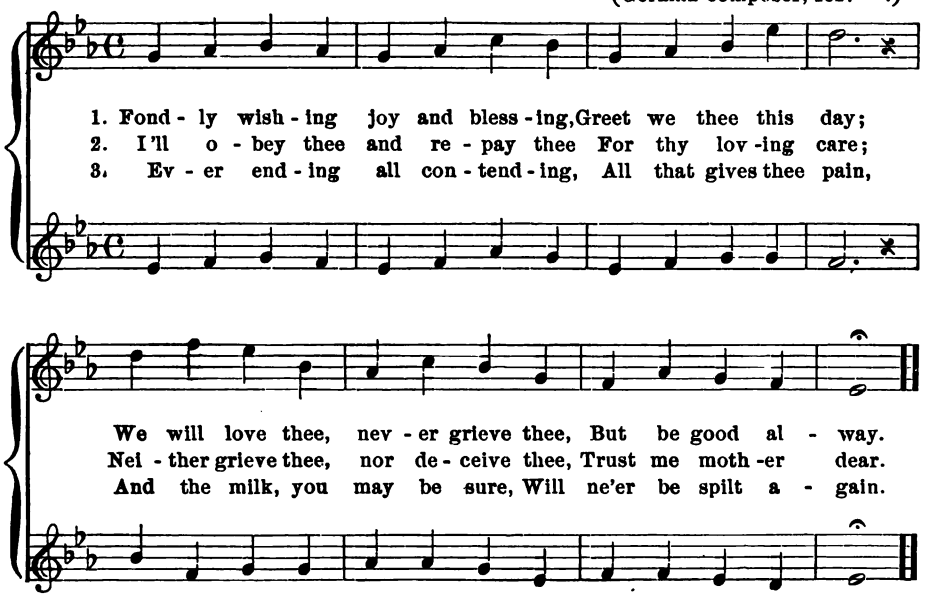
Words by ALFRED AUSTIN.
(English author, 1834 —.)



Ex. 120.

Ex. 121.

Ex. 122.

A dotted quarter note equals three eighths. (♩. equals ♩♪ or ♪♪♪)
A dotted eighth note equals three sixteenths. (♪. equals 𝅘𝅥𝅯𝅘𝅥𝅯 or 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯)

No. 13. Mother's Birthday.

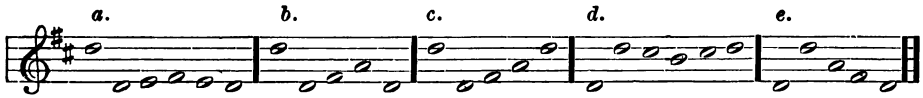
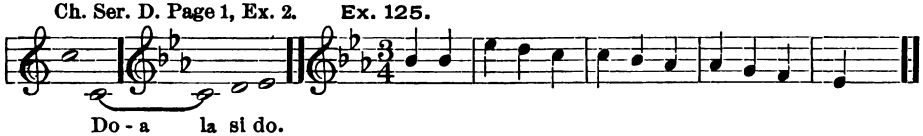
CARL REINECKE.
(German composer, 1827 —.)


1. Fond - ly wish - ing joy and bless - ing, Greet we thee this day;
2. I'll o - bey thee and re - pay thee For thy lov - ing care;
3. Ev - er end - ing all con - tend - ing, All that gives thee pain,
We will love thee, nev - er grieve thee, But be good al - way.
Nei - ther grieve thee, nor de - ceive thee, Trust me moth - er dear.
And the milk, you may be sure, Will ne'er be spilt a - gain.

Dictation.

Do is on the space below The signature is

Do.

Exercises.

Ch. Ser. D. Page 1, Ex. 2. Ex. 125.

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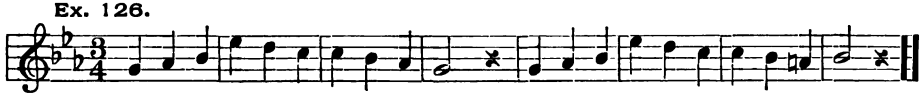
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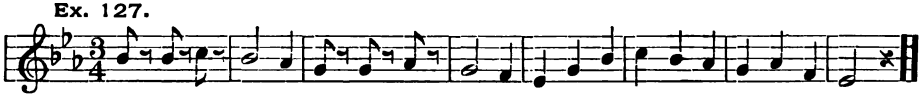
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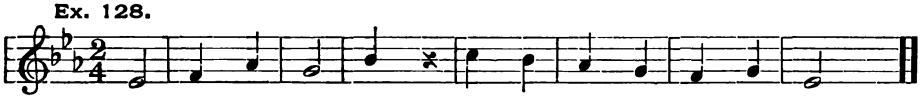
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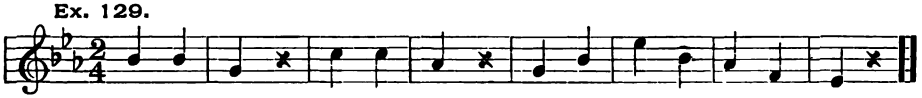
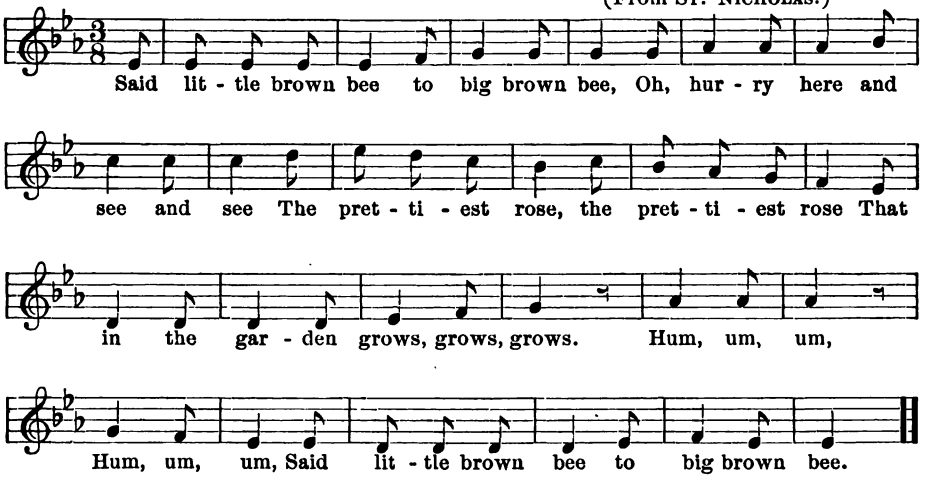
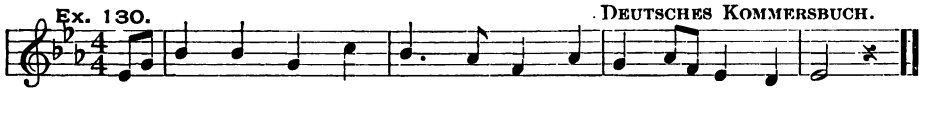
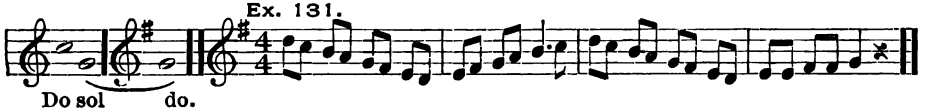
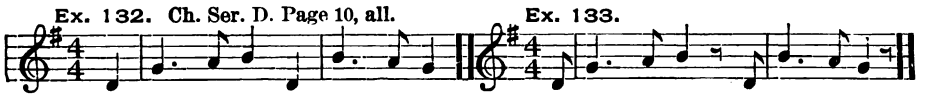
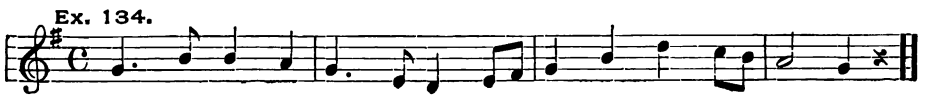
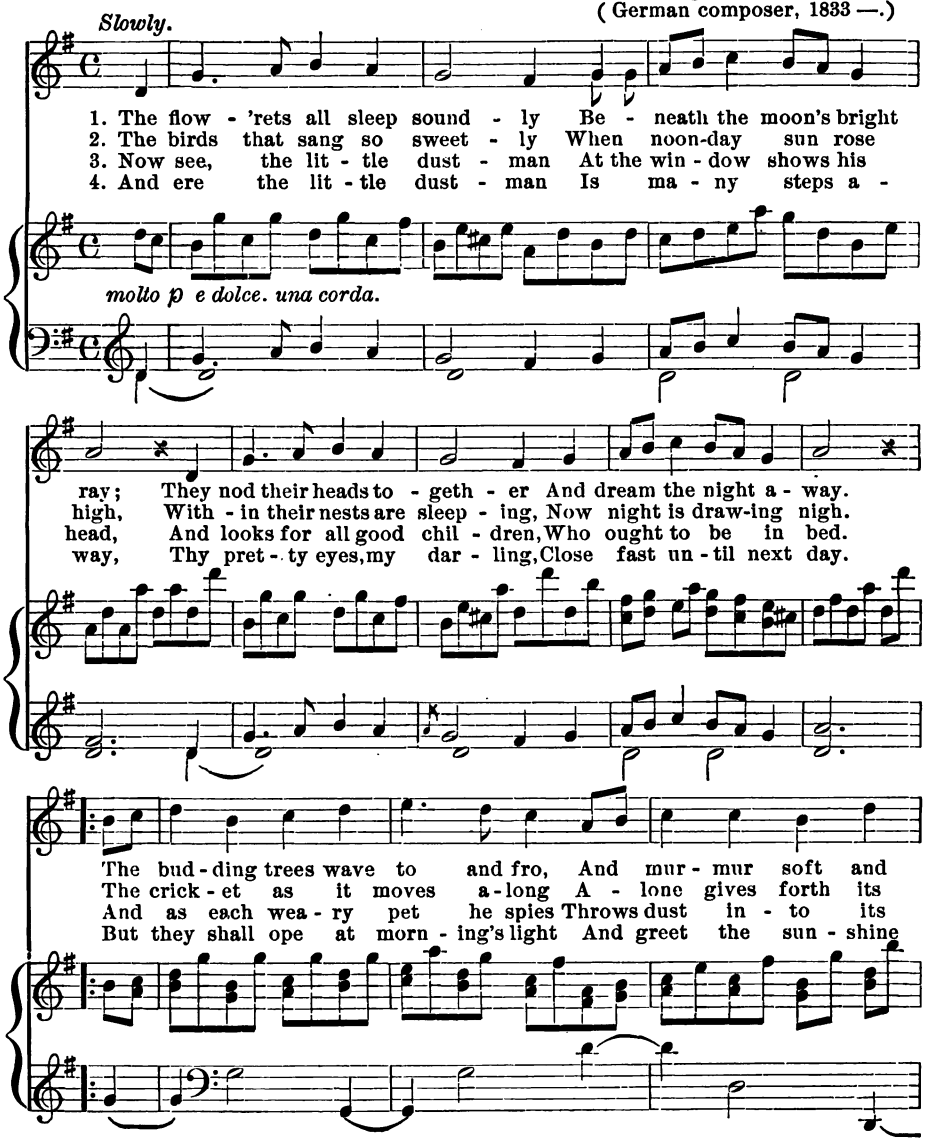

No. 14. Little Brown Bee.

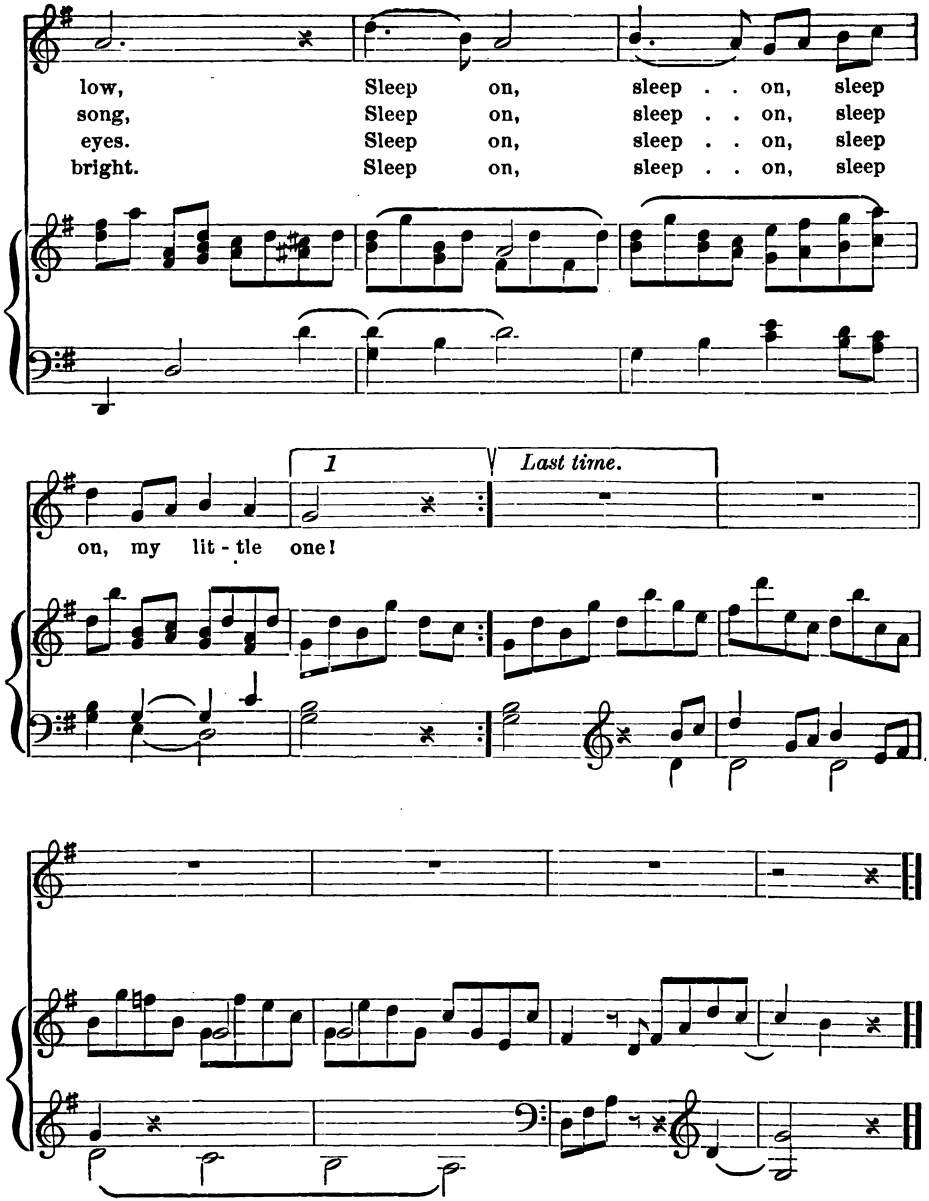
Words by MARGARET EYTINGE.
(From ST. NICHOLAS.)

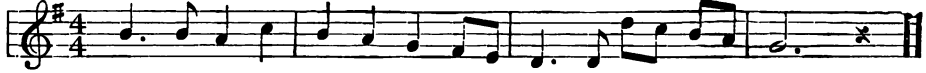

Said lit - tle brown bee to big brown bee, Oh, hur - ry here and
see and see The pret - ti - est rose, the pret - ti - est rose That
in the gar - den grows, grows, grows. Hum, um, um,
Hum, um, um, Said lit - tle brown bee to big brown bee.

Ex. 130. DEUTSCHES KOMMERSBUCH.

Ex. 131.

Ex. 132. Ch. Ser. D. Page 10, all.

Ex. 133.

Ex. 134.

No. 15. The Little Dustman.

Arranged by J. Brahms.
(German composer, 1833 —.)

Slowly.
1. The flow - 'rets all sleep sound - ly Be - neath the moon's bright
2. The birds that sang so sweet - ly When noon-day sun rose
3. Now see, the lit - tle dust - man At the win - dow shows his
4. And ere the lit - tle dust - man Is ma - ny steps a -
molto p e dolce. una corda.
ray; They nod their heads to - geth - er And dream the night a - way.
high, With - in their nests are sleep - ing, Now night is draw-ing nigh.
head, And looks for all good chil - dren, Who ought to be in bed.
way, Thy pret - ty eyes, my dar - ling, Close fast un - til next day.
The bud - ding trees wave to and fro, And mur - mur soft and
The crick - et as it moves a - long A - lone gives forth its
And as each wea - ry pet he spies Throws dust in - to its
But they shall ope at morn - ing's light And greet the sun - shine

First Reader.

low, Sleep on, sleep . . on, sleep
song, Sleep on, sleep . . on, sleep
eyes. Sleep on, sleep . . on, sleep
bright. Sleep on, sleep . . on, sleep
1
Last time.
on, my lit - tle one!
First Reader.

Ex. 135.

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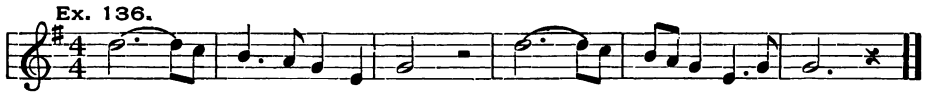
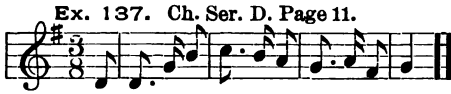

Ex. 137. Ch. Ser. D. Page 11.



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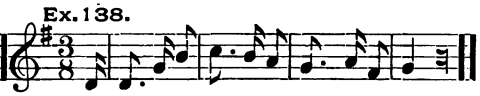
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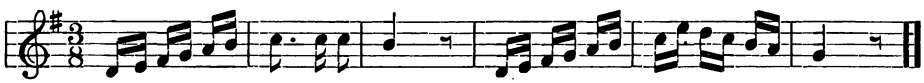
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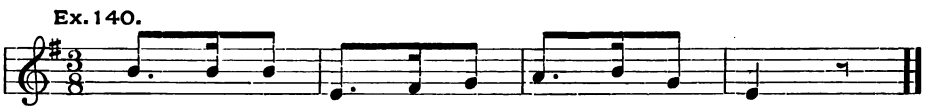
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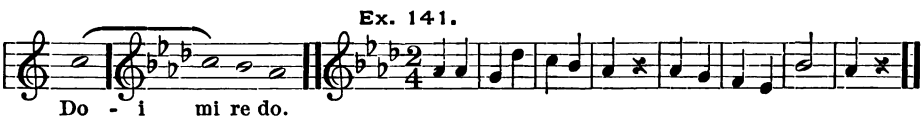
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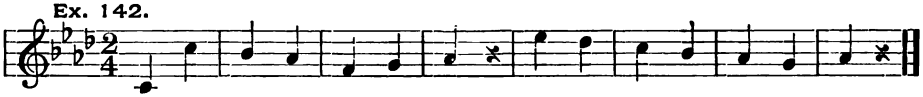
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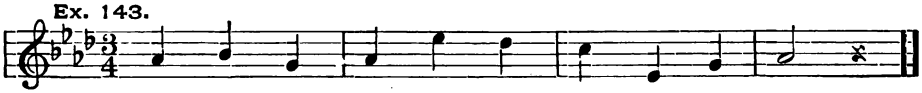
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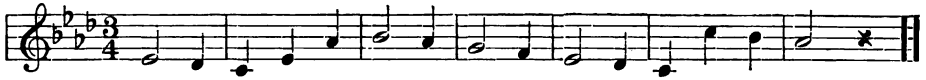
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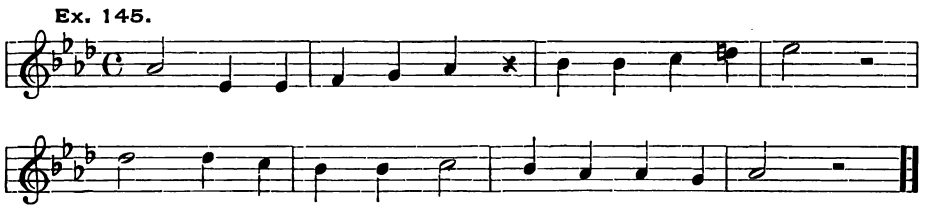
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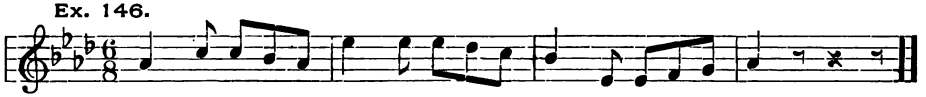
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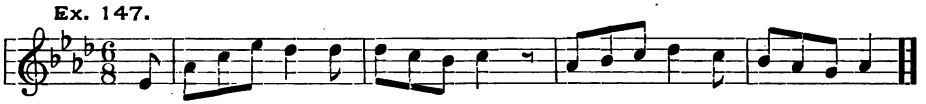
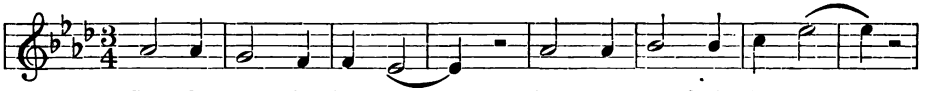
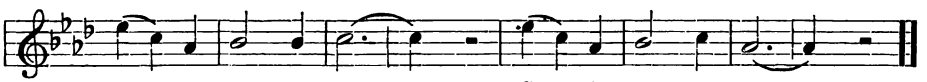
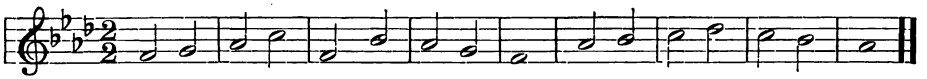
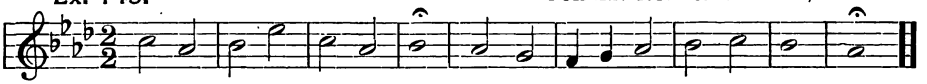
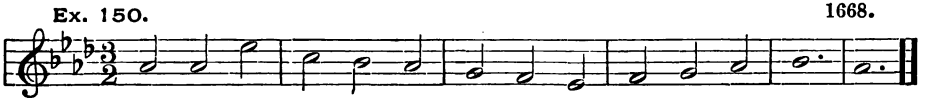
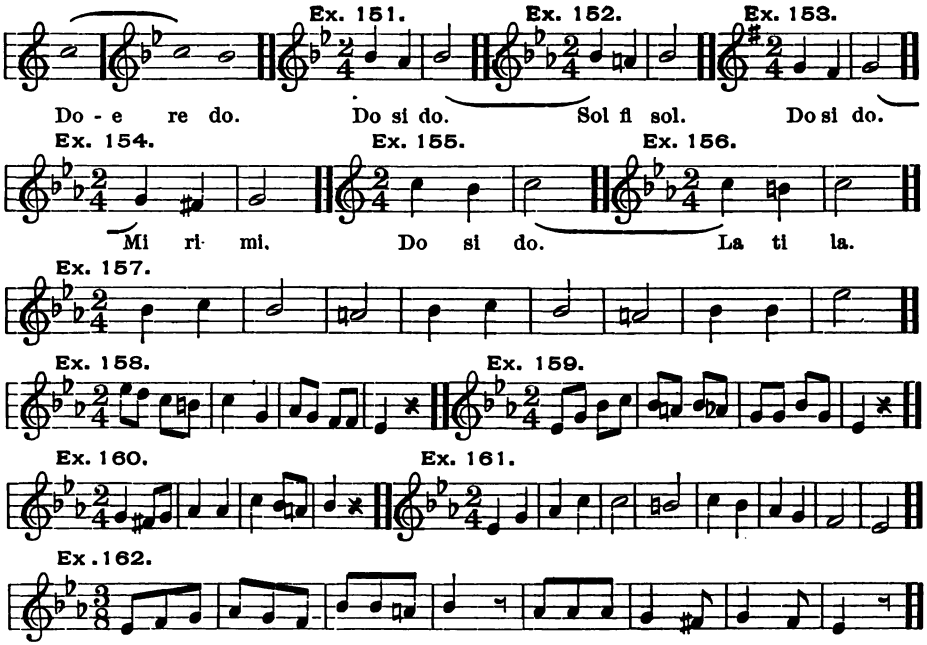

No. 16. Morning Hymn.

See the sky is glow-ing, Gol-den sun-light show-ing;



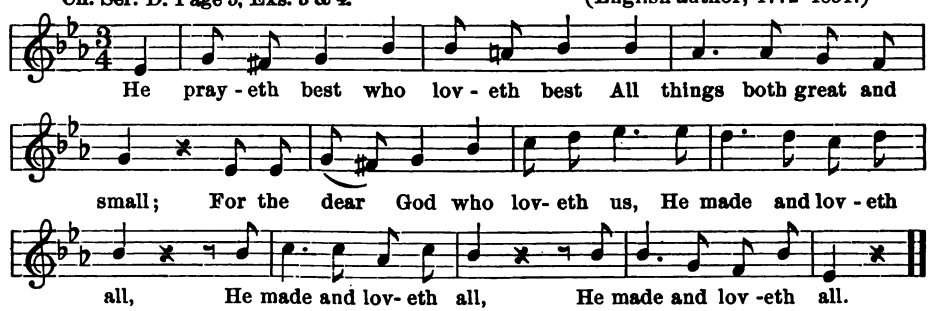
And with birds and flowers Greet the morn-ing hours.

Ex. 148. 1698.

Ex. 149. JOHANN RULDOLPH AHLE, 1664.



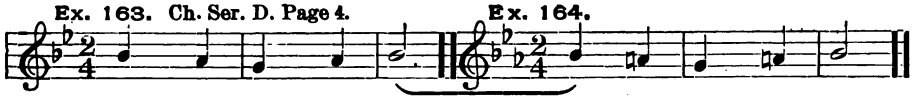
Ex. 150. 1668.

No. 17. From the Ancient Mariner.

Words by S. T. Coleridge.
(English author, 1772–1834.)

Ch. Ser. D. Page 5, Exs. 3 & 4.

He pray - eth best who lov - eth best All things both great and
small; For the dear God who lov- eth us, He made and lov - eth
all, He made and lov- eth all, He made and lov -eth all.

𝅗𝅥. equals 𝅗𝅥 𝅘𝅥 or 𝅘𝅥 𝅘𝅥 𝅘𝅥 (A dotted whole note equals three half notes.)

𝅗𝅥. equals 𝅘𝅥 𝅘𝅥 or 𝅘𝅥 𝅘𝅥 𝅘𝅥 (A dotted half note equals three quarter notes.)

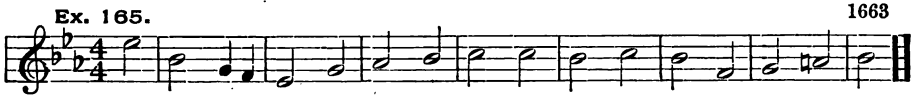
Ex. 163. Ch. Ser. D. Page 4.

Do si la si do.

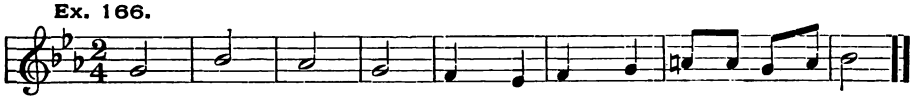
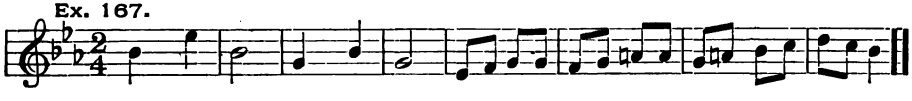
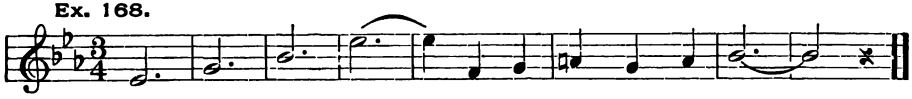
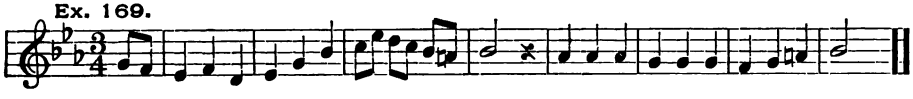
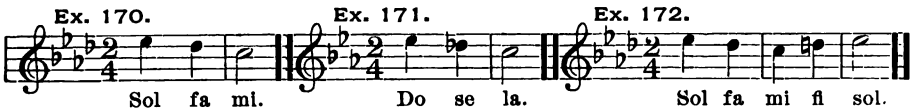
Ex. 164.

Sol fi mi fi sol.

Ex. 165.

1663



Ex. 166.

Ex. 167.

Ex. 168.

Ex. 169.

Ex. 170.

Sol fa mi.

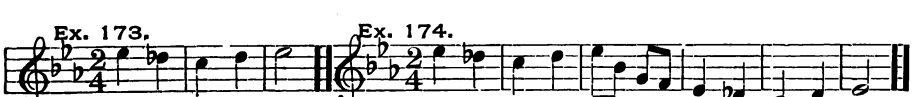
Ex. 171.

Do se la.

Ex. 172.

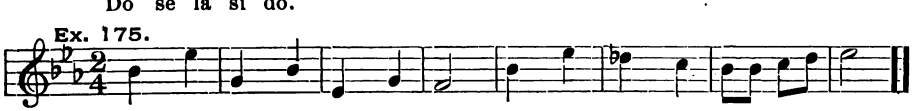
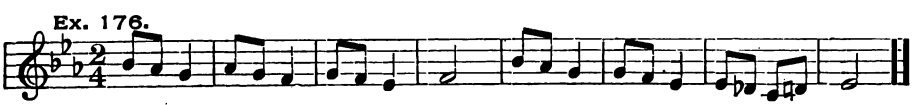
Sol fa mi fi sol.

Ex. 173.



Do se la si do.

Ex. 174.

Ex. 175.

Ex. 176.

No. 18. Evening.

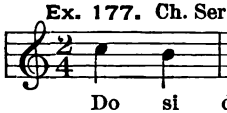
Words by JOSEPH ADDISON.
(English writer, 1672–1719.)

1. Soon as the eve-'ning shades pre-vail, The moon takes up the won - drous tale, And night - ly to the
2. While all the stars that round her burn, And all the plan - ets in their turn, Con - firm the ti - dings

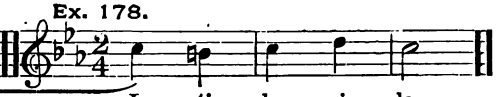
list - 'ning earth Re - peats the sto - ry of her birth;
as they roll, And spread the truth from pole to pole.

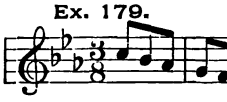
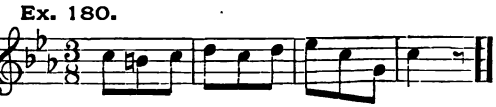
C is used instead of $\frac{4}{4}$, and means that each full measure must contain four quarter notes; but when a line is drawn through it, thus: ¢ it means that but two beats should be given to each measure ($\frac{2}{2}$), and that the value of one half note should be sung to each beat.

Ex. 177. Ch. Ser. D. Page 6.



Do si do re do.

Ex. 178.

La ti la si la.

Ex. 179.

Ex. 180.

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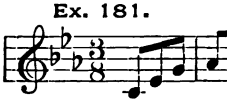
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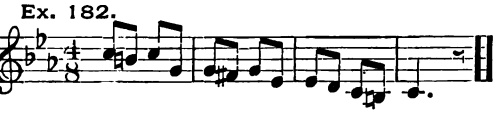
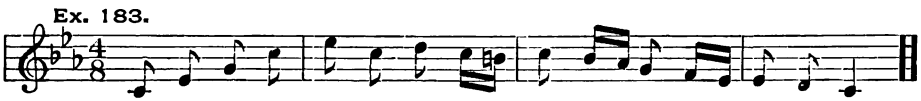
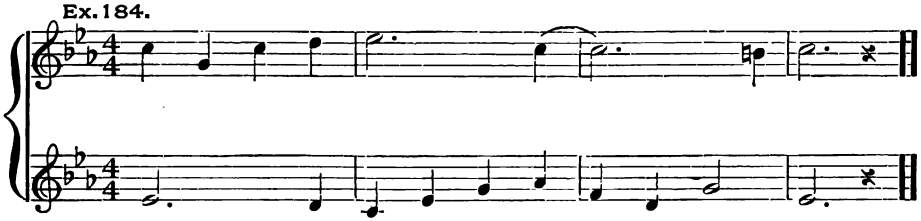

Ex. 183.

Ex. 184.

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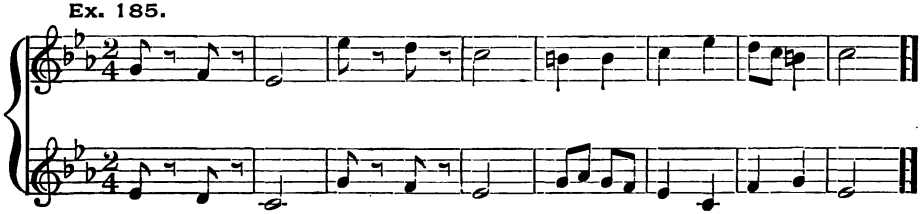
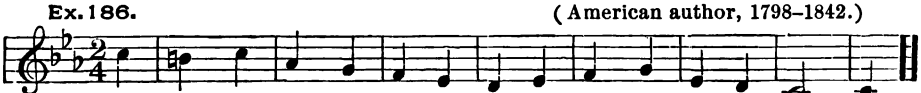
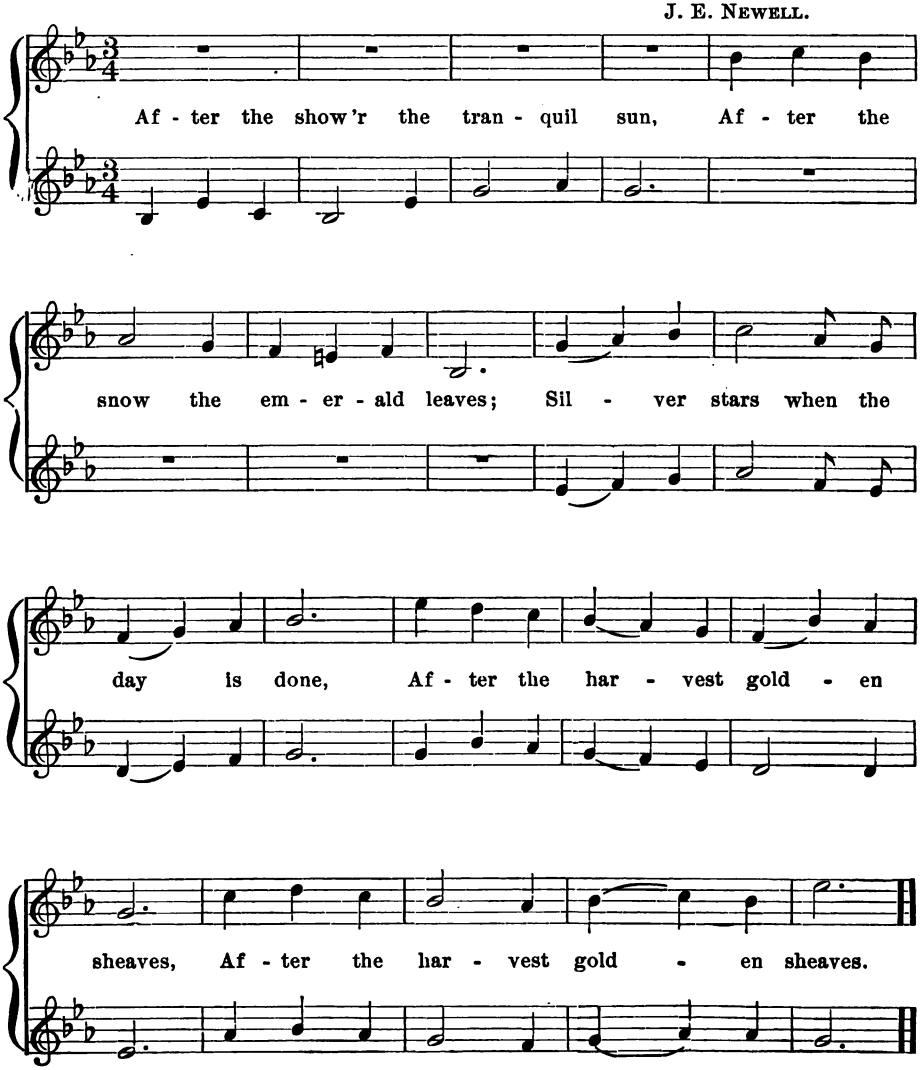

Night.

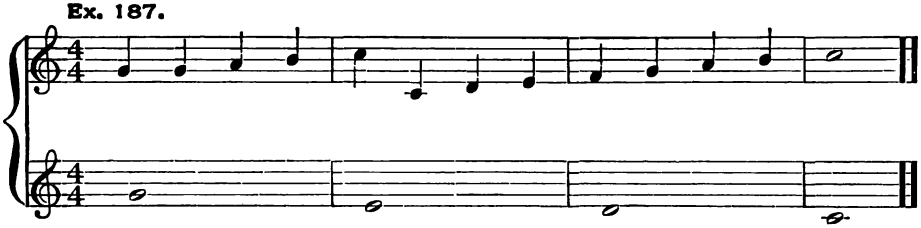
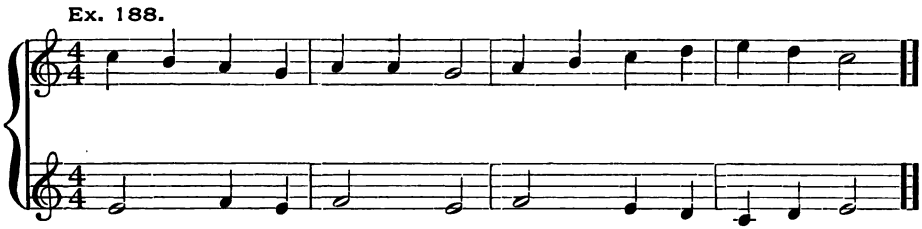
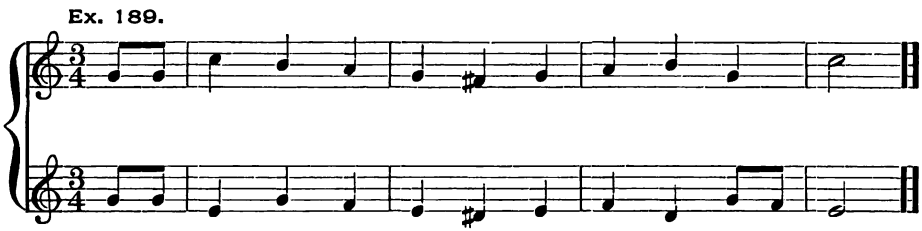
Words from MACDONALD CLARKE.
(American author, 1798–1842.)

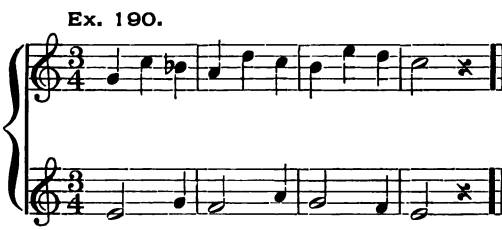
Ex. 186.

Night drew her sa - ble cur-tain down, And pinned it with a star.

No. 19. After.

Words by GEORGE COOPER.

From a song for two voices by J. E. NEWELL.

Af - ter the show'r the tran - quil sun, Af - ter the
snow the em - er - ald leaves; Sil - ver stars when the
day is done, Af - ter the har - vest gold - en
sheaves, Af - ter the har - vest gold - en sheaves.

Ex. 187.

Ex. 188.

Ex. 189.

Ex. 190.



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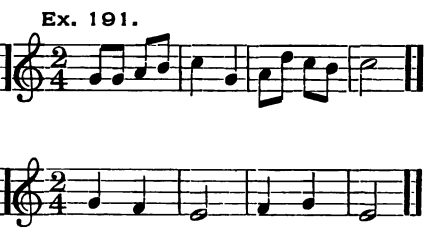
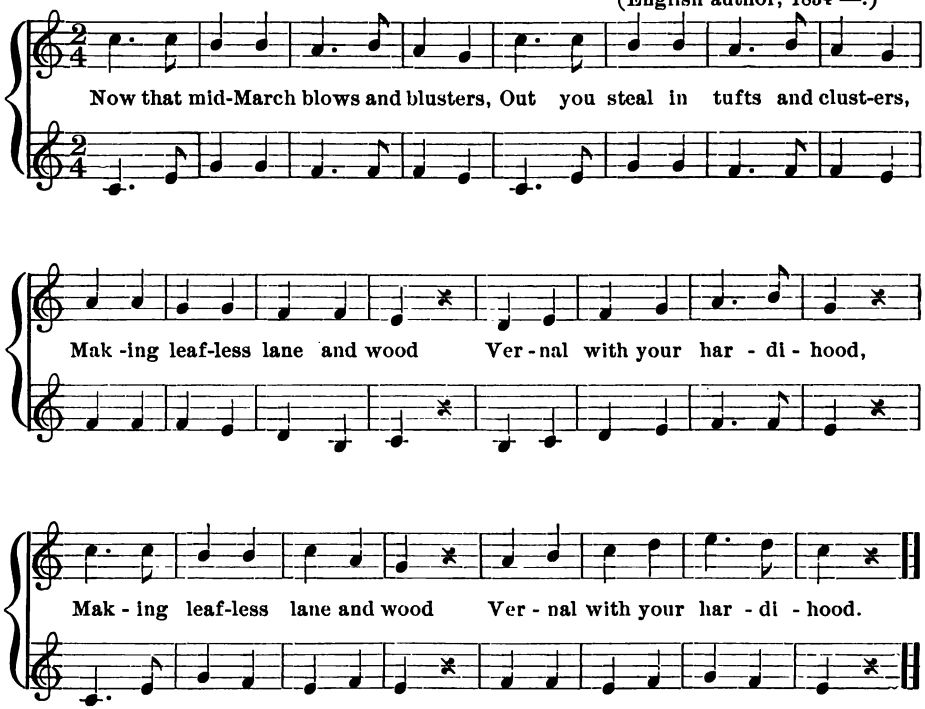

— Whole Rest. — Half Rest. 𝄽 Quarter Rest. 𝄾 Eighth Rest.

No. 20. Primroses.

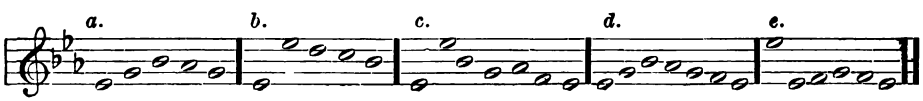
Words by ALFRED AUSTIN.
(English author, 1834 —.)

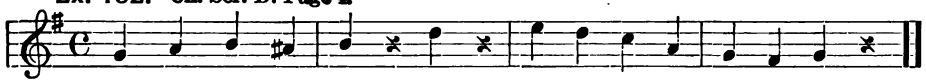
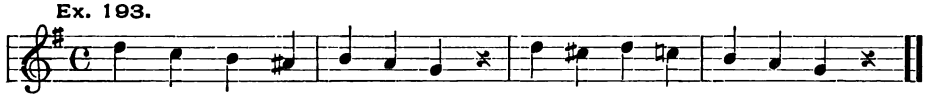

Now that mid-March blows and blusters, Out you steal in tufts and clust-ers,
Mak-ing leaf-less lane and wood Ver-nal with your har-di-hood,
Mak-ing leaf-less lane and wood Ver-nal with your har-di-hood.

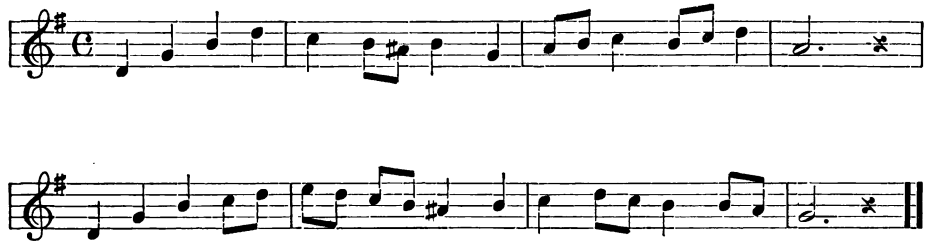
Dictation.

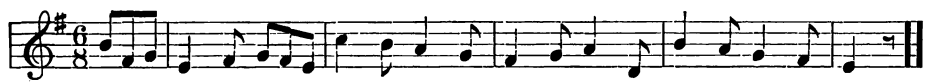
Do is on the first line The signature is

Exercises.



Ex. 192. Ch. Ser. D. Page 4.

Ex. 193.

Ex. 194.

Ex. 195.

ROBERT FRANZ (from Op. 9, No. 6).

Ex. 196.

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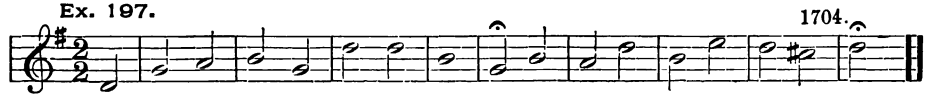

1704.

No. 21. To a Linnet.

Words by ROBERT ALLAN.

Music by F. A. HOFFMEISTER.
(German composer, 1754–1812.)

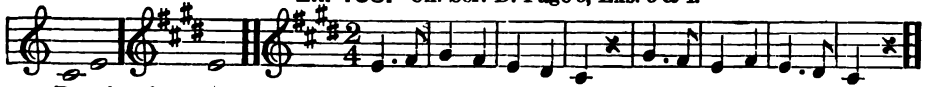
1. Chant no more thy round - e - lay,
2. Light of heart, thou quitt'st thy song,

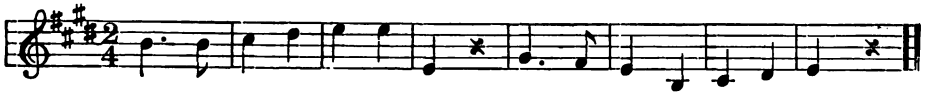
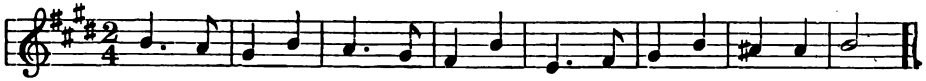
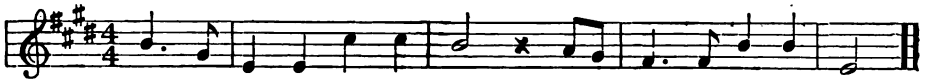
Love - ly min - strel of the grove; Charm no more the
As the wel - kin's shad-ows low'r; Whilst the beetle

hours a - way, With thine art-less tale of love. Chant no more thy round-e - lay,
wheels a - long, Humming to the twi-light hour. Not like thee I quit the scene,

Sad it steals upon my ear; Leave, oh, leave thy leafy spray, Till the smiling morn appear
To enjoy night's balmy dream; Not like thee I wake again, Smiling with the morning beam.

Ex. 198. Ch. Ser. D. Page 3, Exs. 3 & 4.



Ex. 199.

Ex. 200.

Ex. 201.

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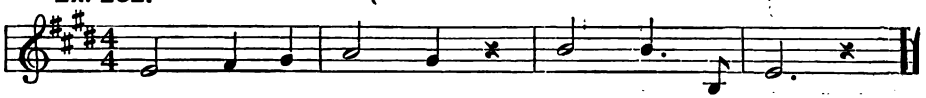
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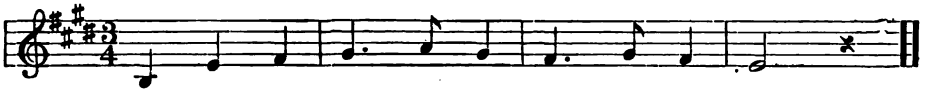
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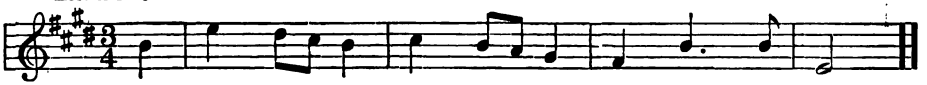
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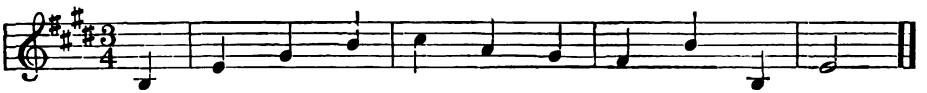
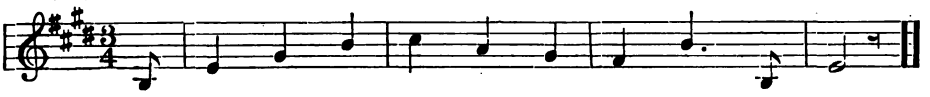
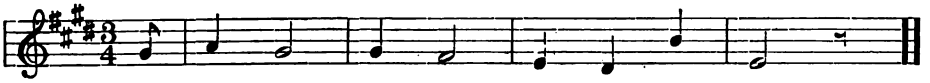
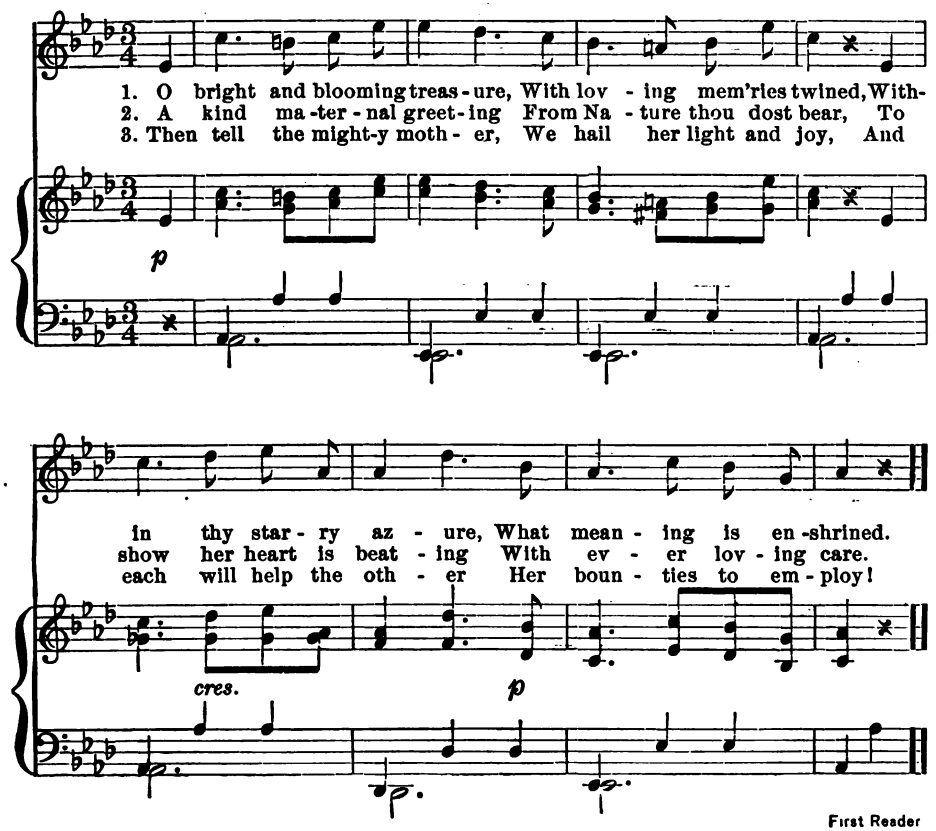
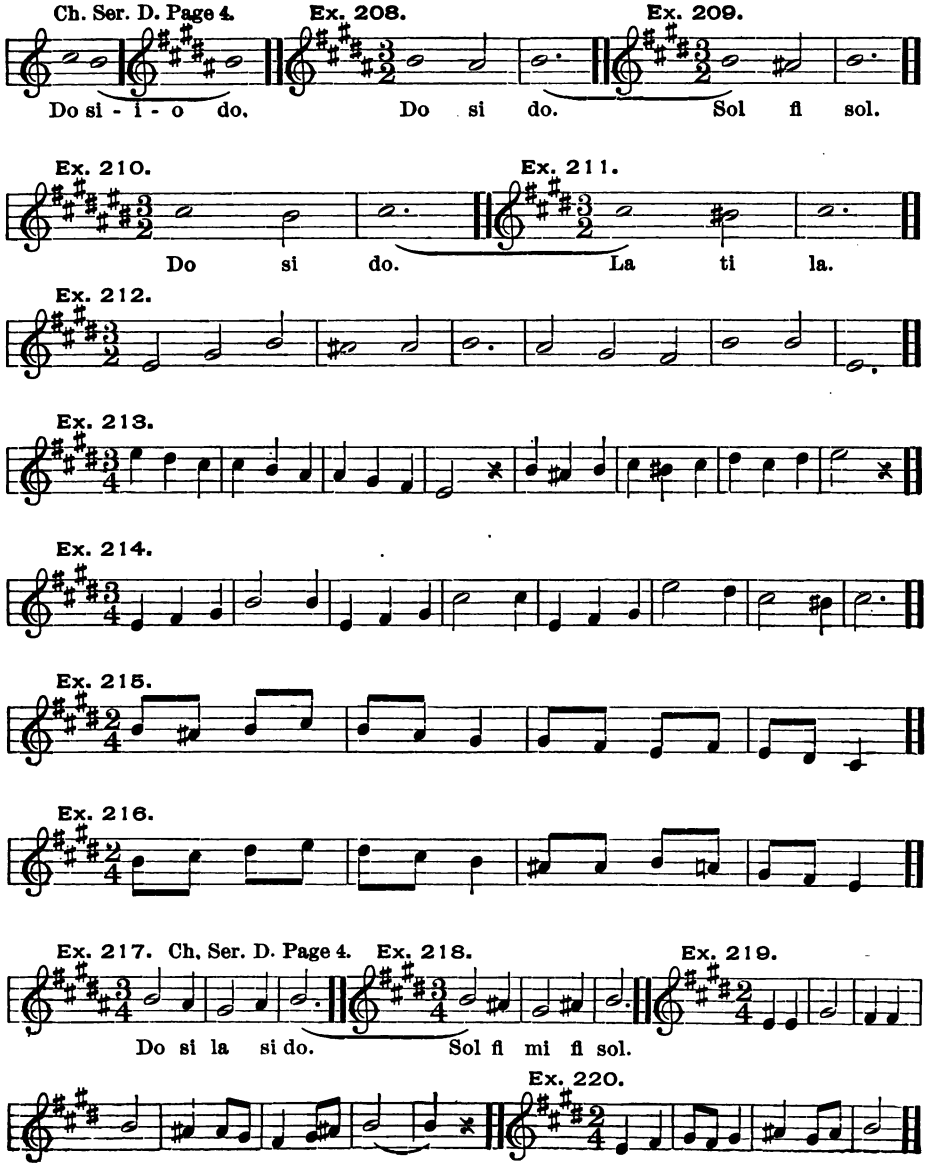
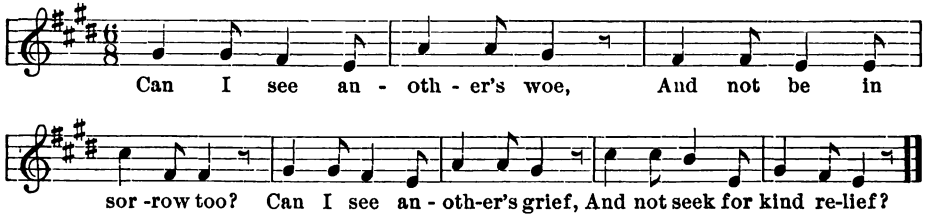

Ex. 206.

Ex. 207.



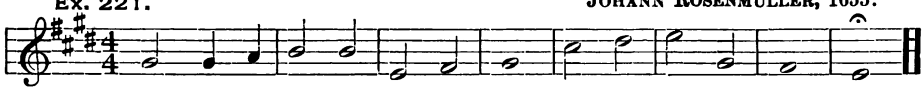
No. 22. The Forget-me-not.

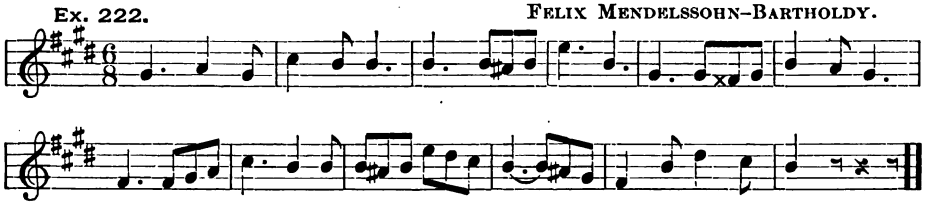
Words by A. J. FOXWELL. Music by C. A. KERN.

1. O bright and blooming treas - ure, With lov - ing mem'ries twined, With-
2. A kind ma - ter - nal greet - ing From Na - ture thou dost bear, To
3. Then tell the might-y moth - er, We hail her light and joy, And
p
in thy star - ry az - ure, What mean - ing is en - shrined.
show her heart is beat - ing With ev - er lov - ing care.
each will help the oth - er Her boun - ties to em - ploy!
cres.
p

Ch. Ser. D. Page 4.
Ex. 208.
Ex. 209.
Do si - l - o do.
Do si do.
Sol fi sol.
Ex. 210.
Ex. 211.
Do si do.
La ti la.
Ex. 212.
Ex. 213.
Ex. 214.
Ex. 215.
Ex. 216.
Ex. 217.
Ch. Ser. D. Page 4.
Ex. 218.
Ex. 219.
Do si la si do.
Sol fi mi fi sol.
Ex. 220.

No. 23. Another's Sorrow.



Ex. 221. JOHANN ROSENMÜLLER, 1655.



Ex. 222. FELIX MENDELSSOHN-BARTHOLDY.

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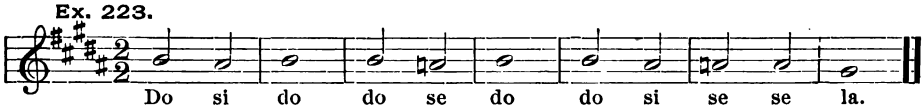

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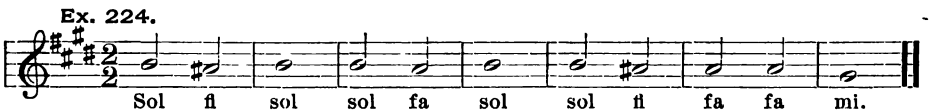
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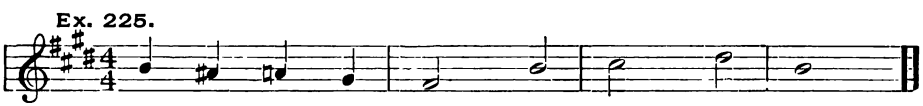

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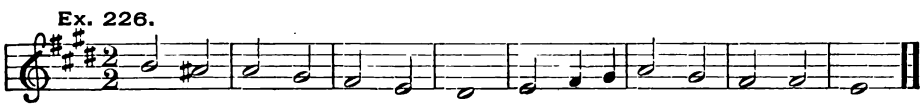
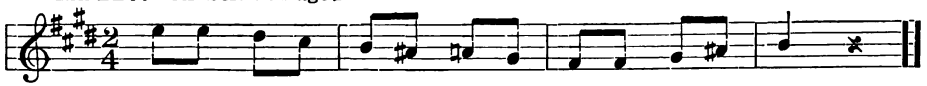

Ex. 227. Ch. Ser. D. Page 12.

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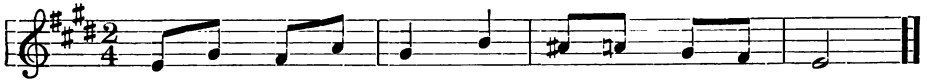
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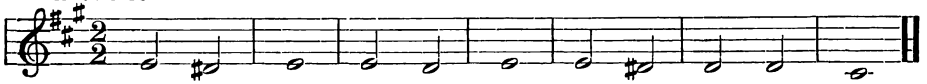
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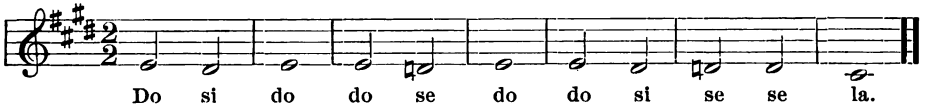
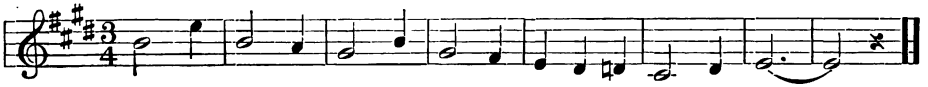

Ex. 231.

Ex. 232.

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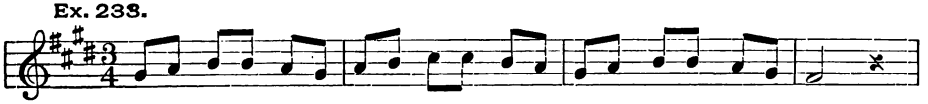
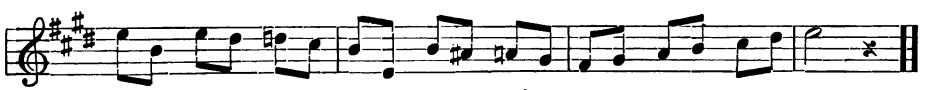
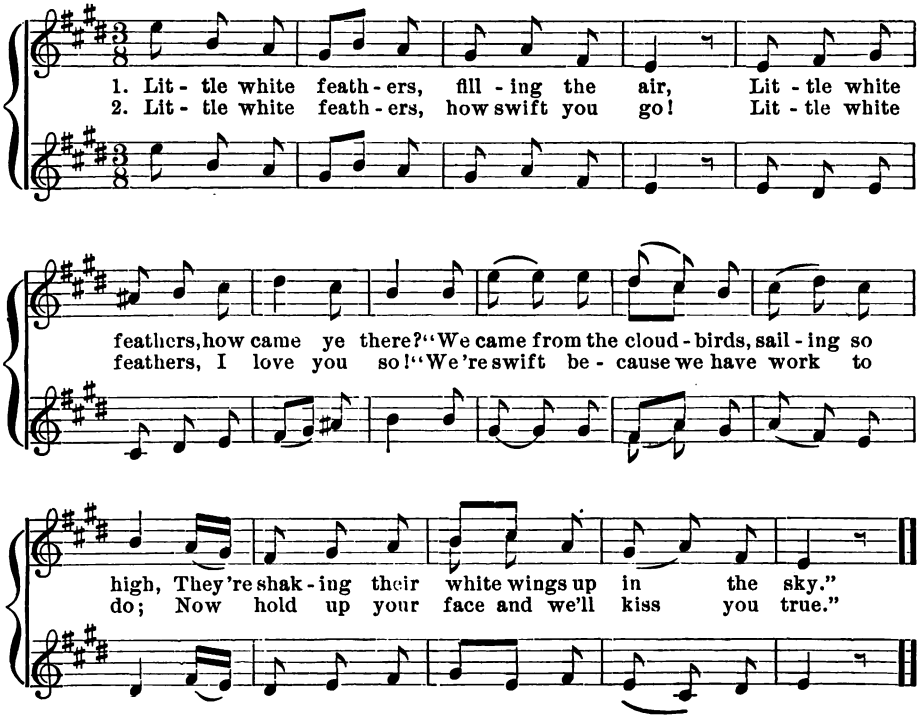
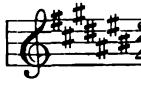
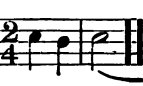
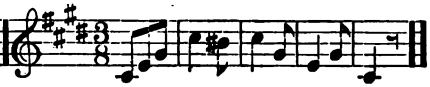

No. 24. The Snow.

Words Anonymous.


1. Lit - tle white feath - ers, fill - ing the air, Lit - tle white
2. Lit - tle white feath - ers, how swift you go! Lit - tle white
feathers, how came ye there? "We came from the cloud - birds, sail - ing so
feathers, I love you so! "We're swift be - cause we have work to
high, They're shak - ing their white wings up in the sky."
do; Now hold up your face and we'll kiss you true."

Ex. 234.

Do si do.

Ex. 235.

La ti la.

Ex. 236.

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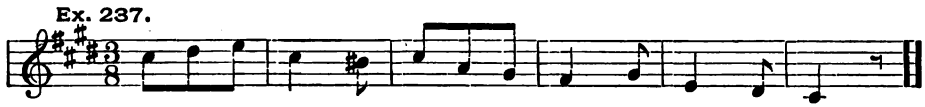
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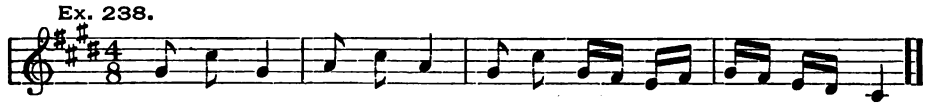
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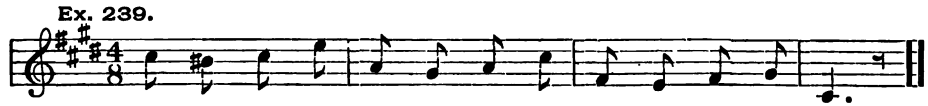
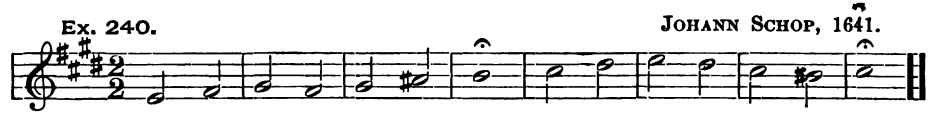
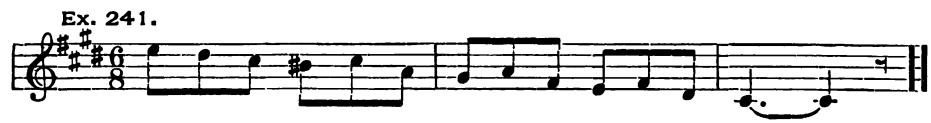

Ex. 240.

JOHANN SCHOP, 1641.



Ex. 241.

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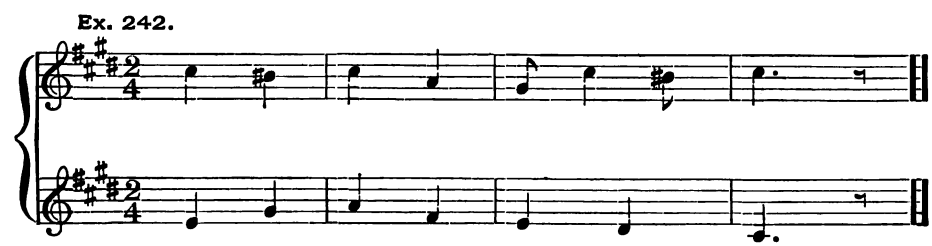
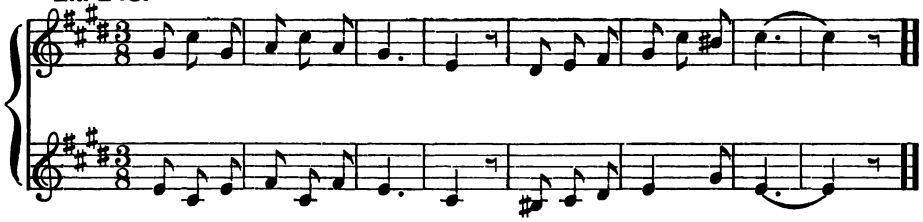
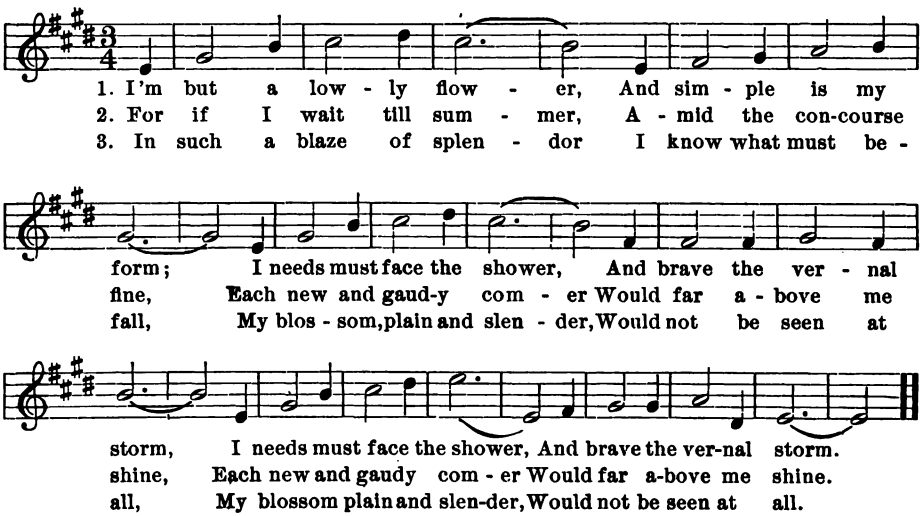
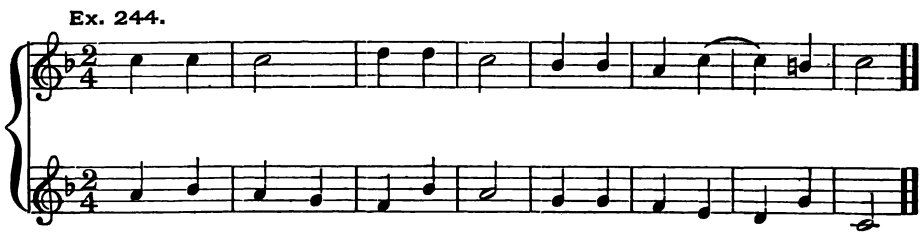
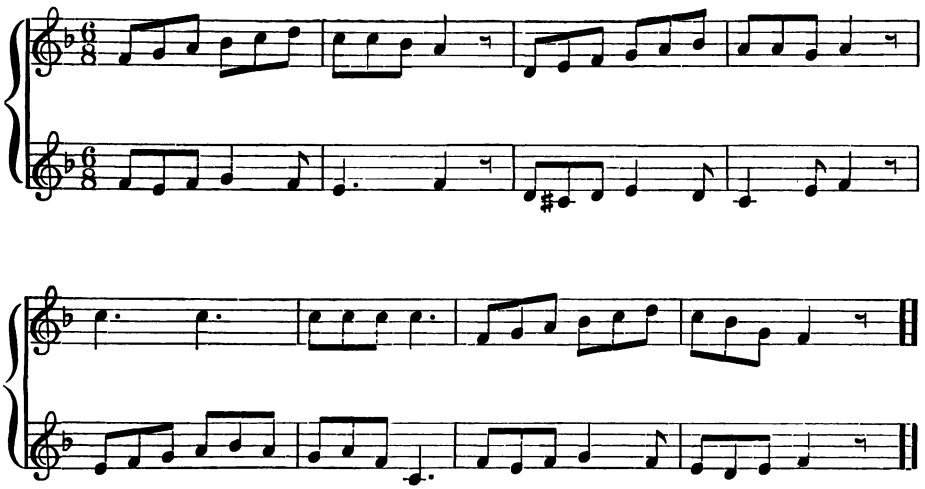
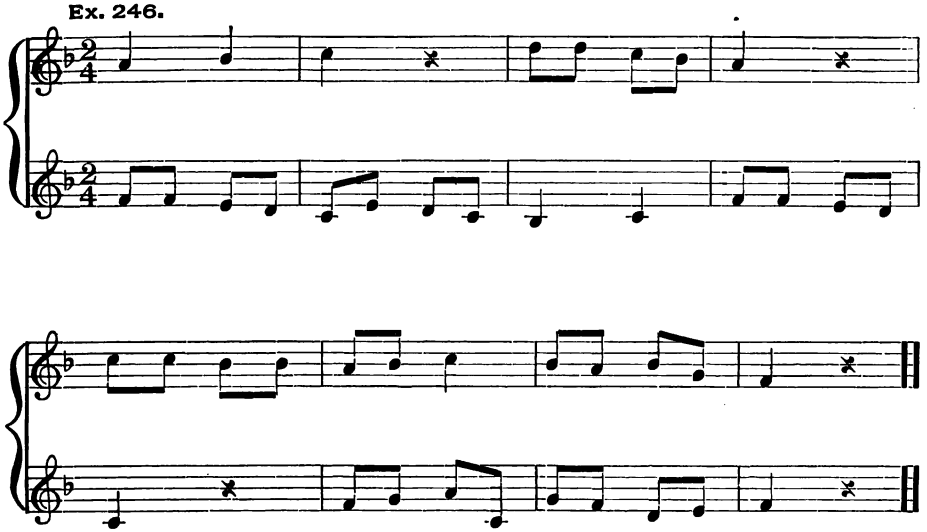
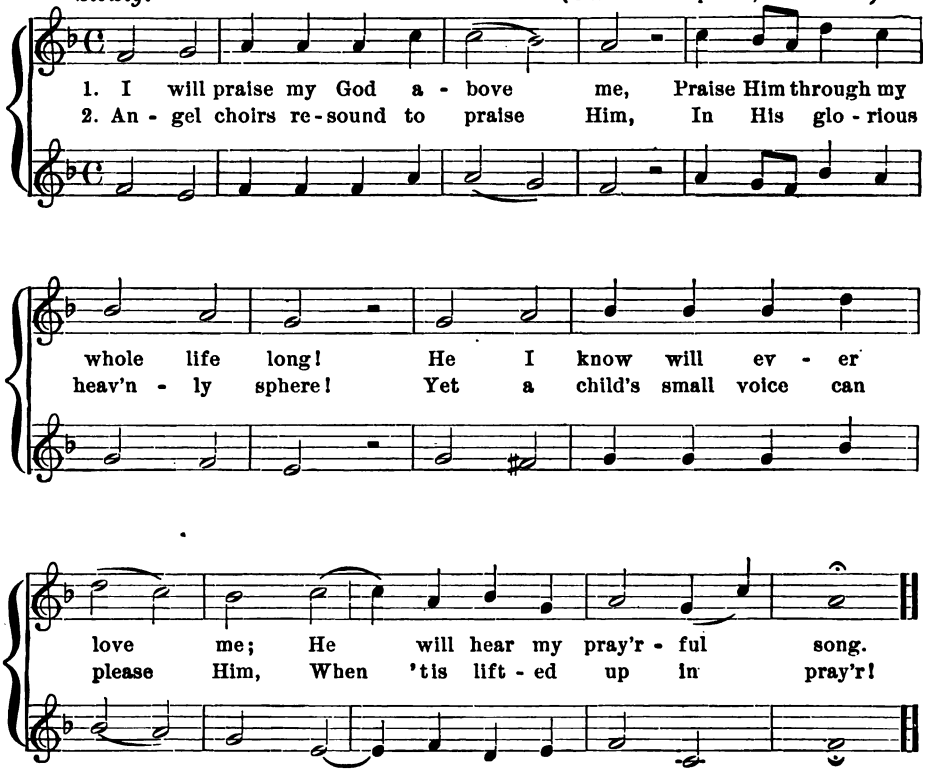

Ex. 243.

No. 25. A Lowly Flower.

Words by A. J. FOXWELL.

1. I'm but a low - ly flow - er, And sim - ple is my
2. For if I wait till sum - mer, A - mid the con-course
3. In such a blaze of splen - dor I know what must be -
form; I needs must face the shower, And brave the ver - nal
fine, Each new and gaud-y com - er Would far a - bove me
fall, My blos - som, plain and slen - der, Would not be seen at
storm, I needs must face the shower, And brave the ver-nal storm.
shine, Each new and gaudy com - er Would far a-bove me shine.
all, My blossom plain and slen-der, Would not be seen at all.

Ex. 244.

Ex. 245.

Ex. 246.

No. 26. I Will Praise my God.

Music by F. SILCHER.
(German composer, 1789–1860.)

Slowly.

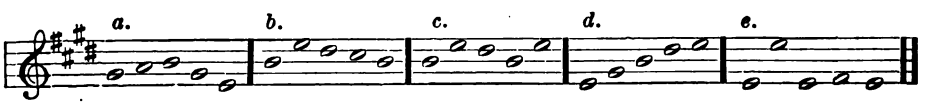

1. I will praise my God a - bove me, Praise Him through my
2. An - gel choirs re - sound to praise Him, In His glo - rious
whole life long! He I know will ev - er
heav'n - ly sphere! Yet a child's small voice can
love me; He will hear my pray'r - ful song.
please Him, When 'tis lift - ed up in pray'r!

Dictation.

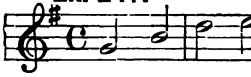
Do is on the first line

The signature is

Exercises.



Ex. 247.



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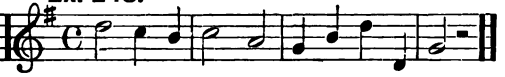

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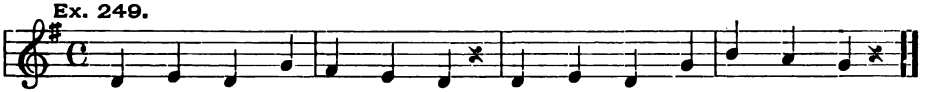
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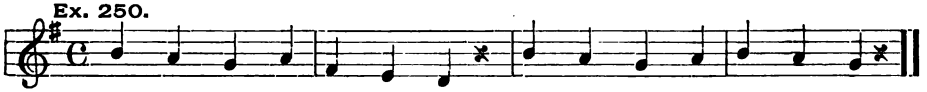
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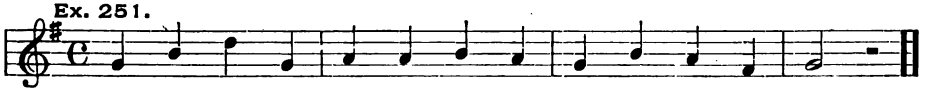
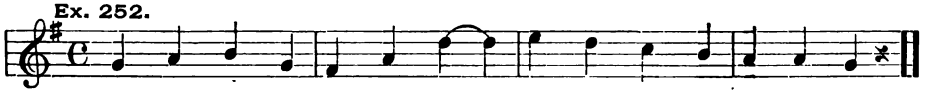

Ex. 252.

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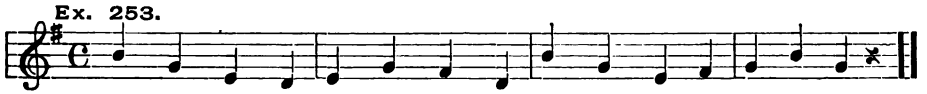
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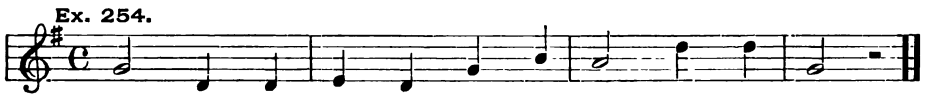
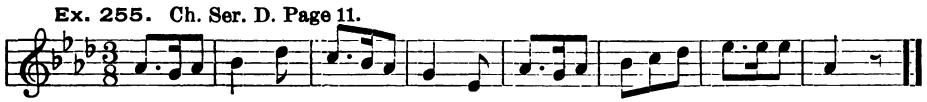
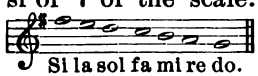
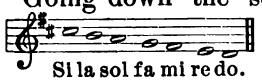
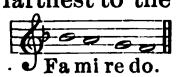
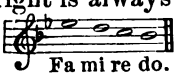

Ex. 255. Ch. Ser. D. Page 11.

Clef. Staff. ♯ Sharp. ♭ Flat. The sharps or flats placed after the clef are to tell us where Do is. The sharp farthest to the right is on si or 7 of the scale. Going down the scale from si we find Do thus:

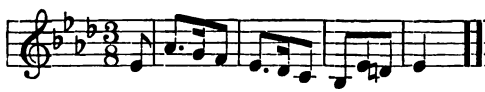
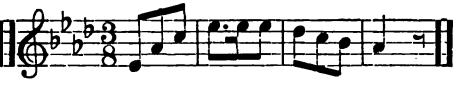




When flats are used to tell where Do is, the one farthest to the right is always on fa. Going down from fa we find Do thus:





Ex. 256.

Ex. 257.

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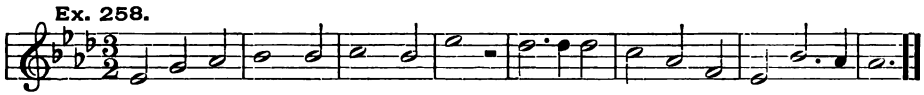
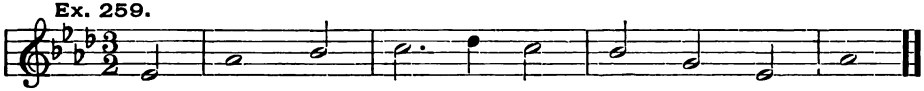

Ex. 259.

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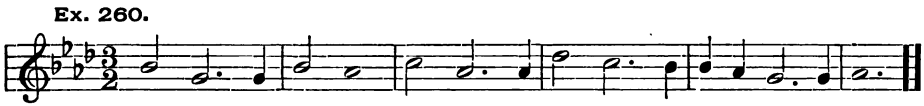
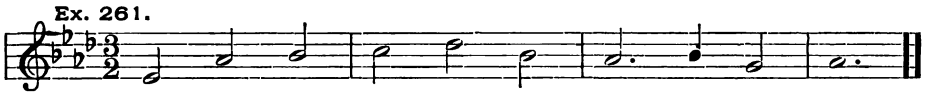
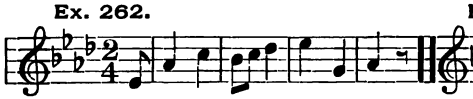
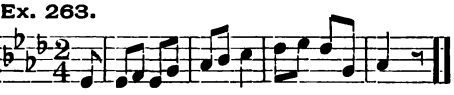
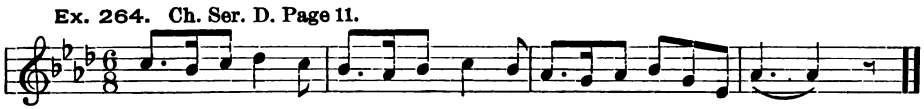
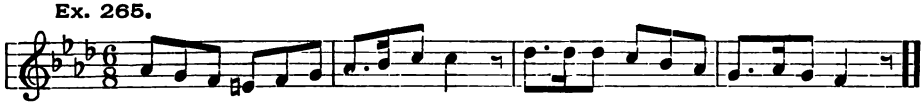
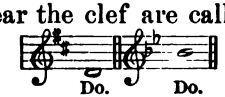
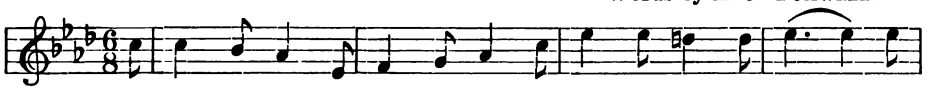
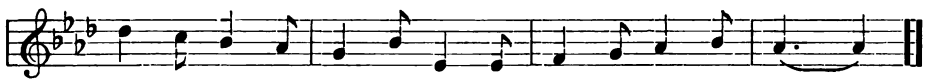
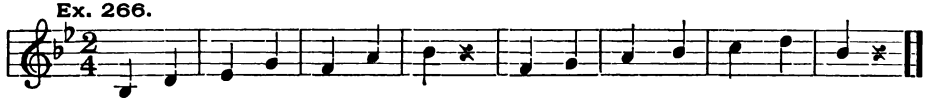
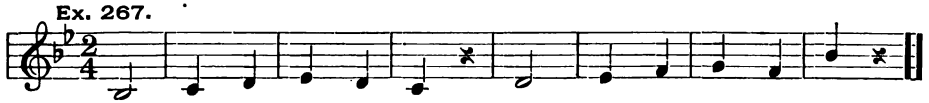
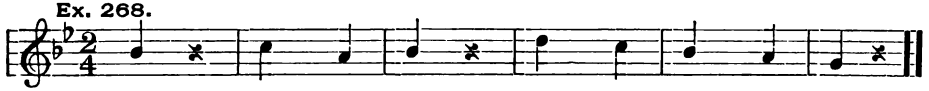
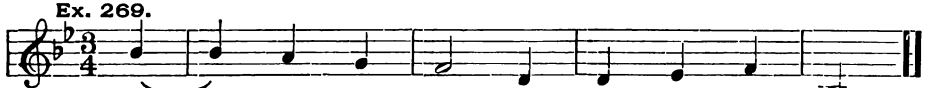
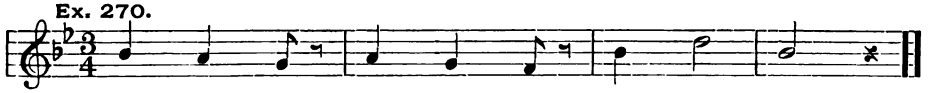

Ex. 261.

Ex. 262.

Ex. 263.

Ex. 264. Ch. Ser. D. Page 11.

Ex. 265.

The sharps or flats near the clef are called the key signature, because they show us where Do is 

No. 27. The Frost.

Words by A. J. FOXWELL.

1. O see! up - on the win-dow pane What love - ly flow'rs ap - pear! So
2. 'T was in the moon-beam's gen-tle light These pearl-y sprays were formed, The
3. When woods and fields are bleak and bare, When win - ter reigns a - round, O
4. Did not the an - gels fly to earth, And in the wo - ven ice, Re -
5. But ah! too fair and frail to last They van - ish while we gaze; Their

pure, so per - fect we would fain Pre - serve their beau - ty here.
off-spring of a gen - tle night, By no clear sun - shine warmed.
whence these leaves and blos - soms fair Up - on the win - dow found?
veal to us of mor - tal birth The flow'rs of Par - a - dise?
air - y grace will all be past Be - fore the noon-tide rays.

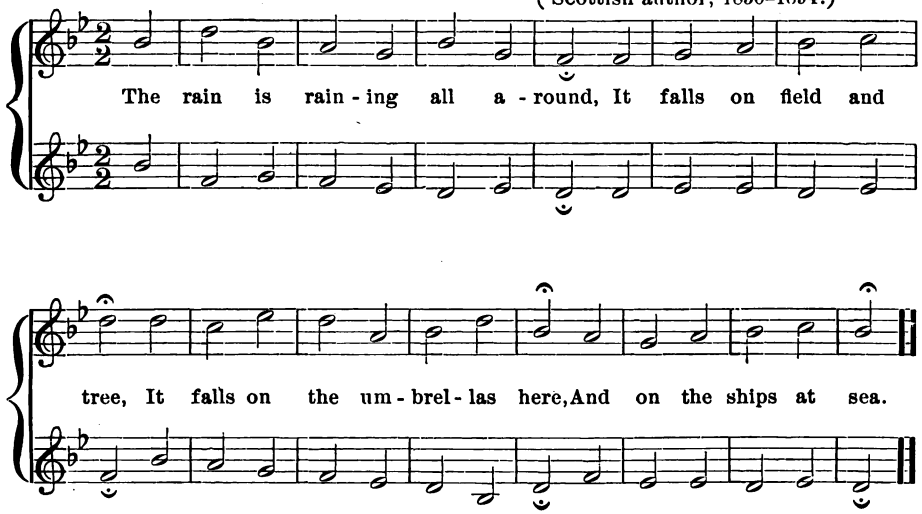
Ex. 266.

Ex. 267.

Ex. 268.

Ex. 269.

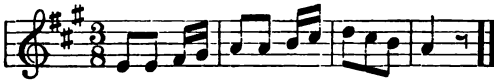
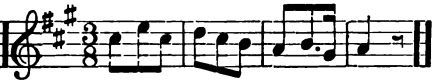
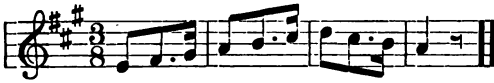
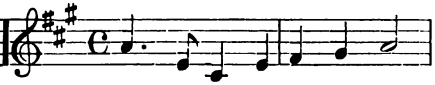
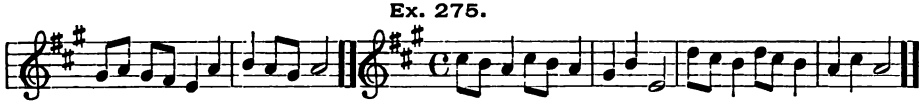
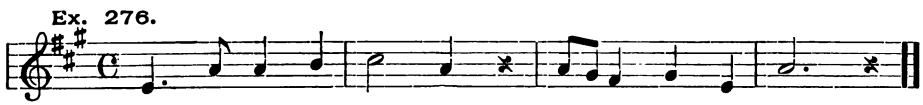
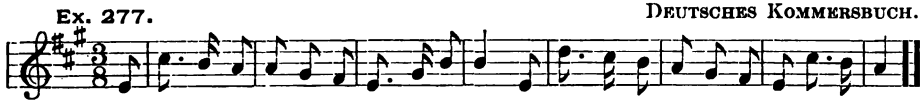


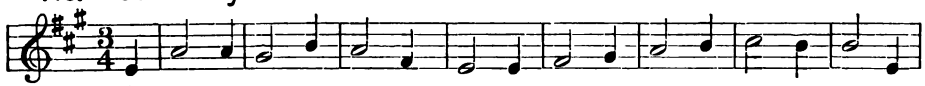
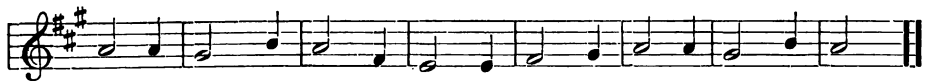
Ex. 270.

Do is called the key note or tonic.

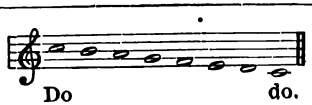
No. 28. The Rain.

Words by ROBERT LOUIS STEVENSON.
(Scottish author, 1850–1894.)



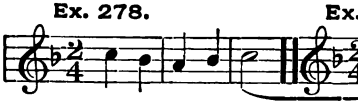
Ex. 271. Ch. Ser. D. Page 11.

Ex. 272.

Ex. 273.

Ex. 274.

Ex. 275.

Ex. 276.

Ex. 277.

DEUTSCHES KOMMERSBUCH.

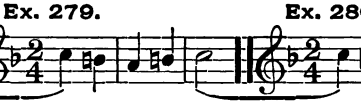
No. 29. Duty.

If *lit - tle* du - ties you would spurn, A les - son from the rain-drop learn; If

small you are,—'twill com-fort bring,—The rain-drop is a small - er thing.

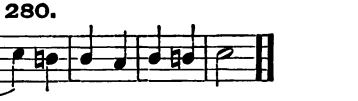


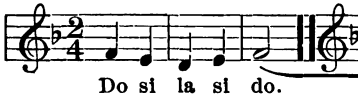
Do do.

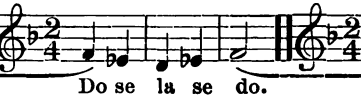
Scale descending.

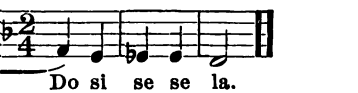
Ex. 278.

Sol fa mi fa sol.

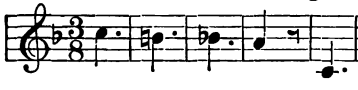
Ex. 279.

Sol fi mi fi sol.

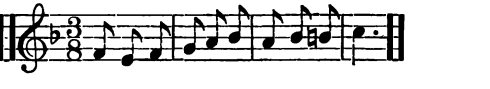
Ex. 280.

Sol fi fa mi fa fi sol.

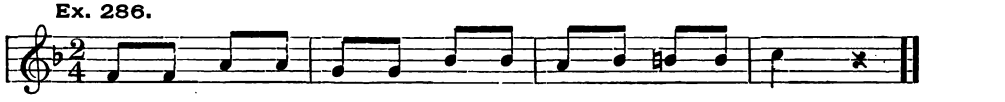
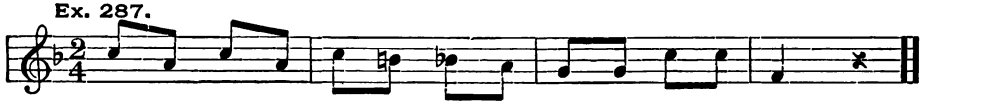
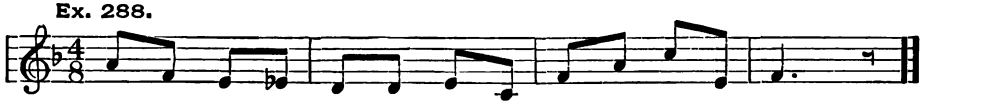
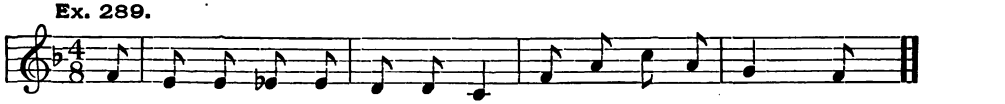
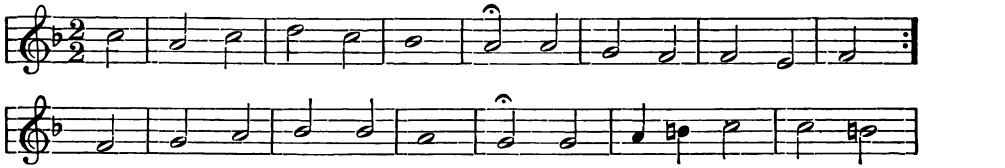
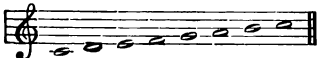
Ex. 281.

Do si la si do.

Ex. 282.

Do se la se do.

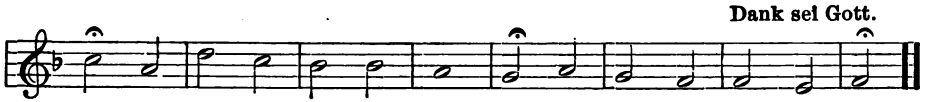
Ex. 283.

Do si se se la.

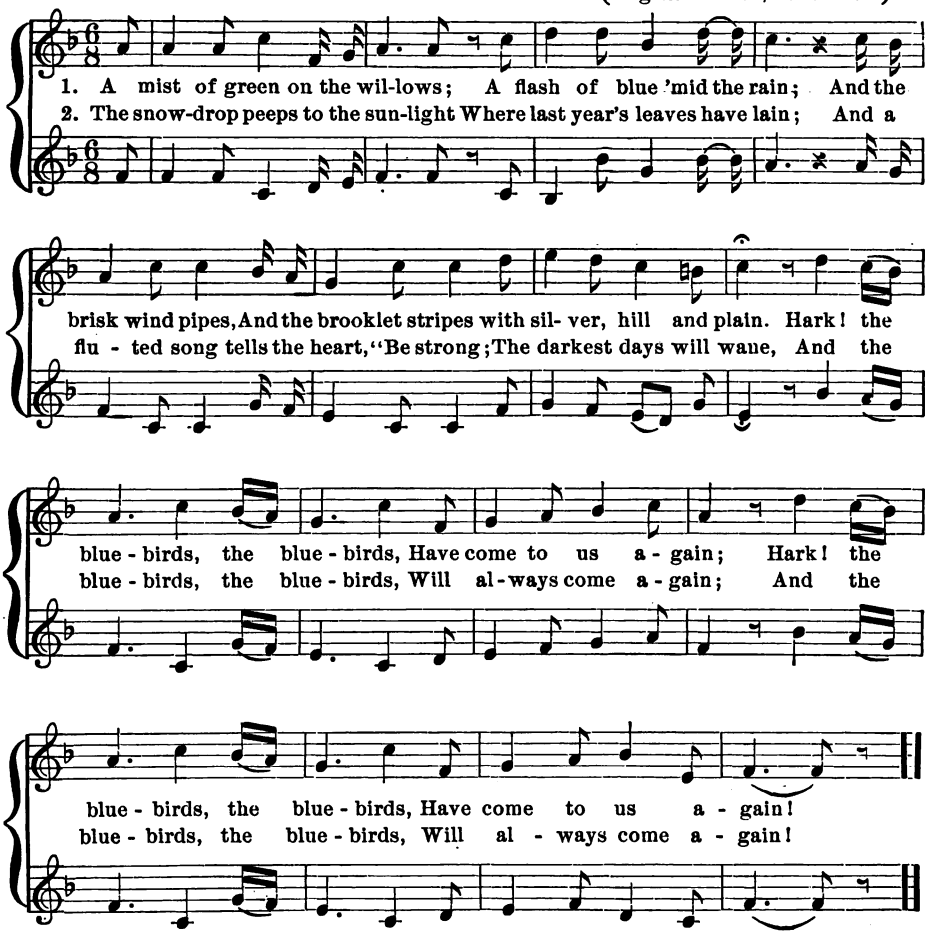
Ex. 284. Ch. Ser. D. Page 12.

Ex. 285.

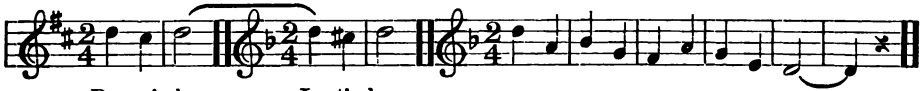
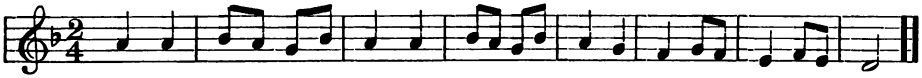
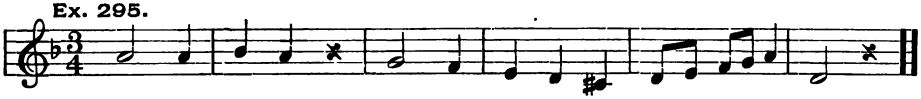
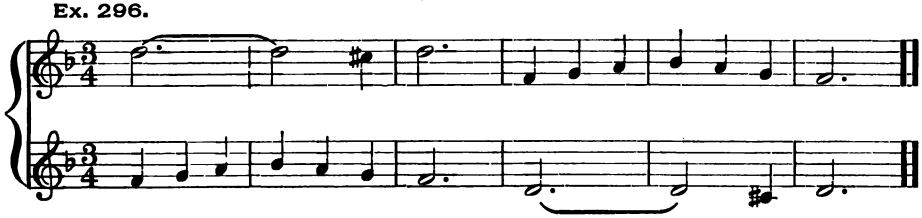
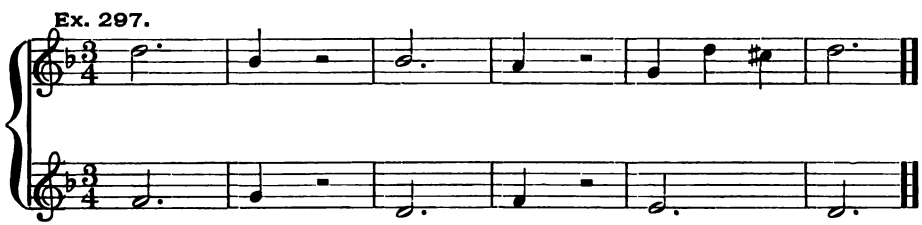
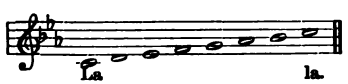


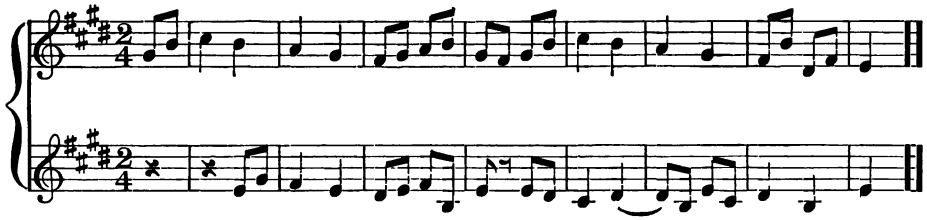
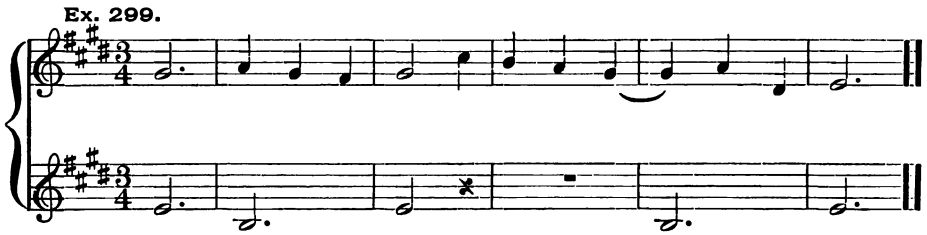
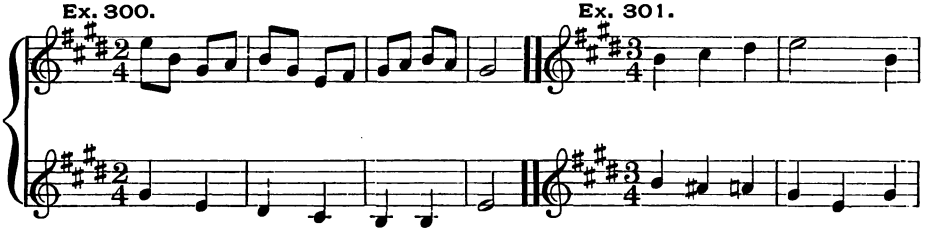
Ex. 286.

Ex. 287.

Ex. 288.

Ex. 289.

Ex. 290.



Do do.

Scale ascending. Repeat.

No. 30. The Bluebirds.

Words by GEORGE COOPER.
(English author, 1820–1876.)

1. A mist of green on the wil-lows; A flash of blue 'mid the rain; And the
2. The snow-drop peeps to the sun-light Where last year's leaves have lain; And a
brisk wind pipes, And the brooklet stripes with sil- ver, hill and plain. Hark! the
flu - ted song tells the heart, "Be strong; The darkest days will wane, And the
blue - birds, the blue - birds, Have come to us a - gain; Hark! the
blue - birds, the blue - birds, Will al - ways come a - gain; And the
blue - birds, the blue - birds, Have come to us a - gain!
blue - birds, the blue - birds, Will al - ways come a - gain!

Ex. 291. Ex. 292. Ex. 293.

Ex. 294.

Ex. 295.

Ex. 296.

Ex. 297.

Ascending scale beginning on La.

Ex. 298.

Ex. 299.

Ex. 300.

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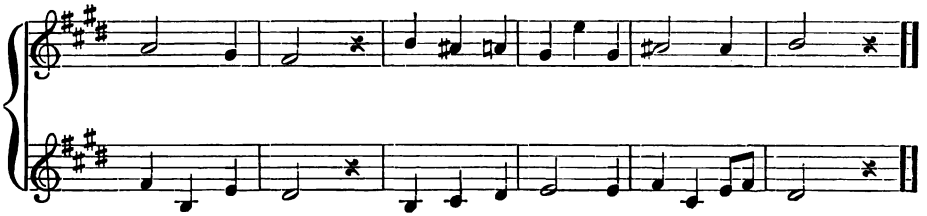
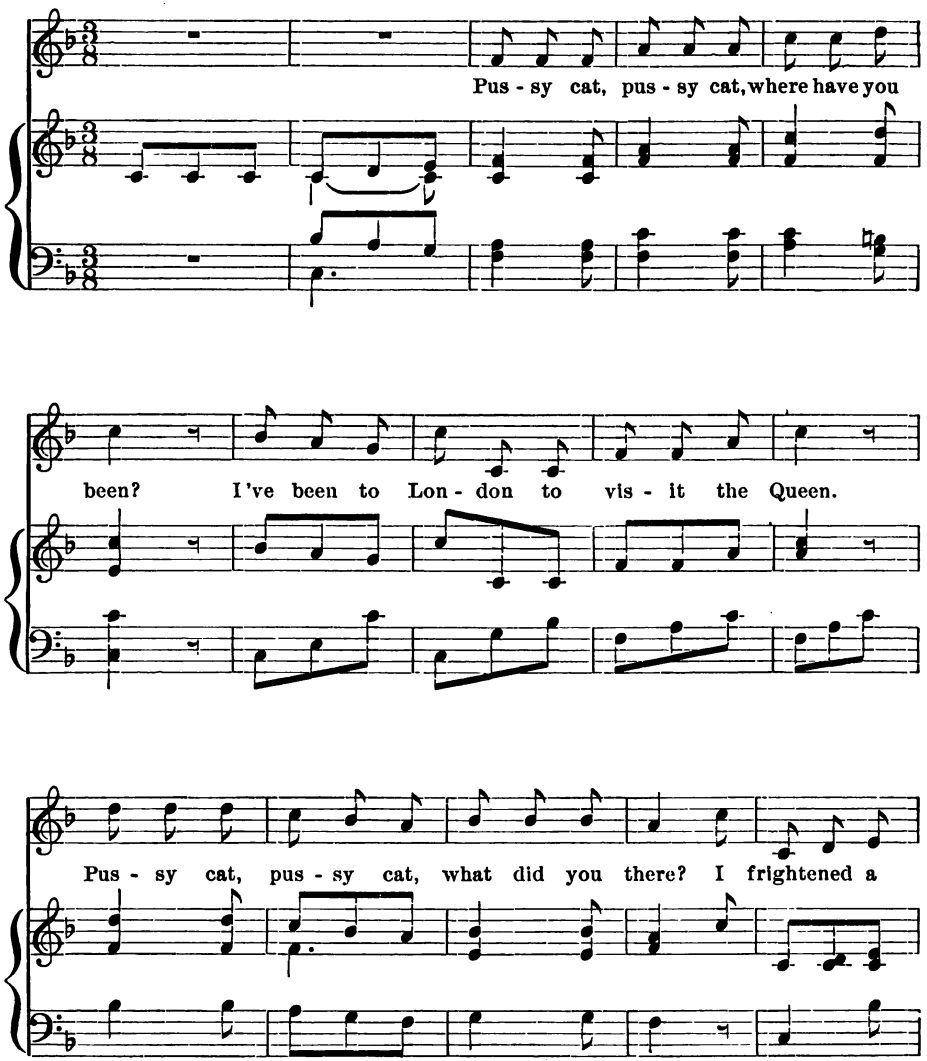
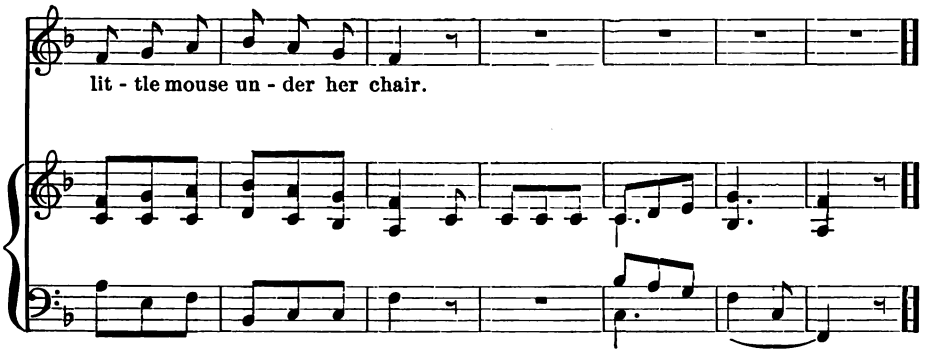
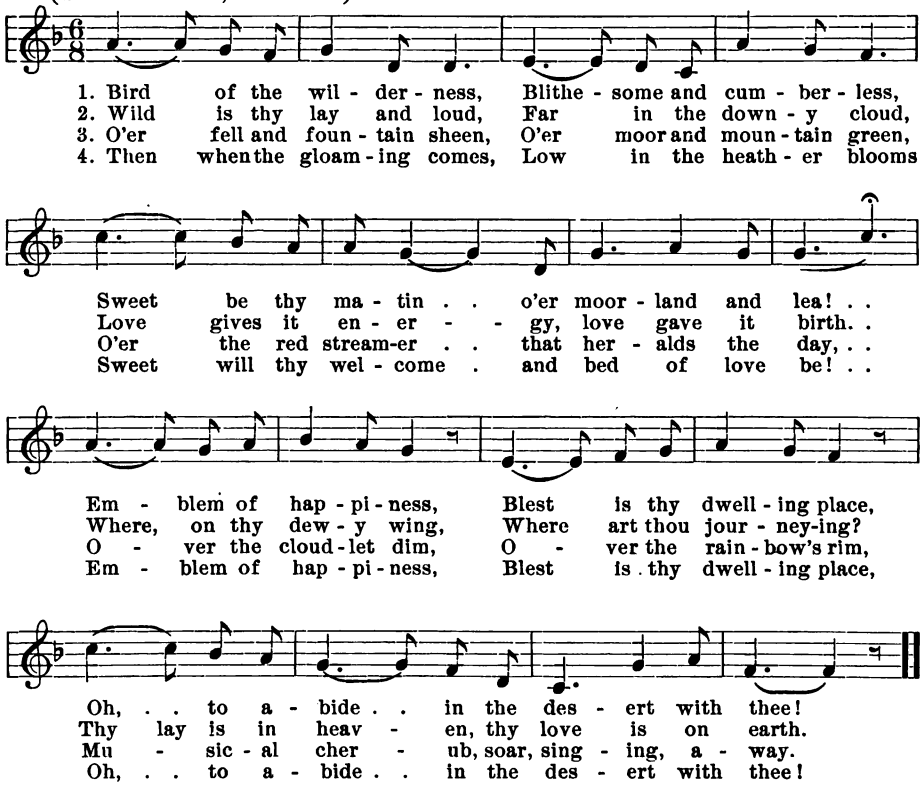

No. 31. Pussy Cat.

Nursery Rhyme.

Pus - sy cat, pus - sy cat, where have you
been? I've been to Lon - don to vis - it the Queen.
Pus - sy cat, pus - sy cat, what did you there? I frightened a


lit - tle mouse un - der her chair.

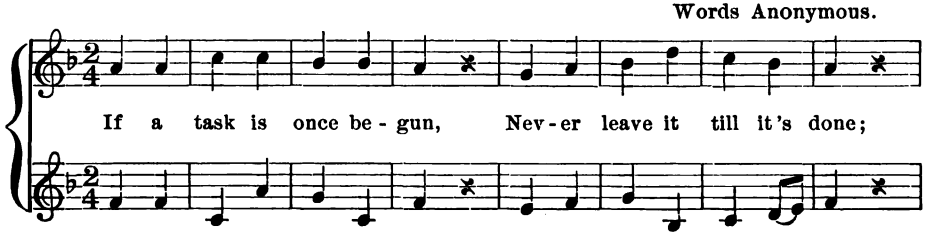
No. 32. The Skylark.

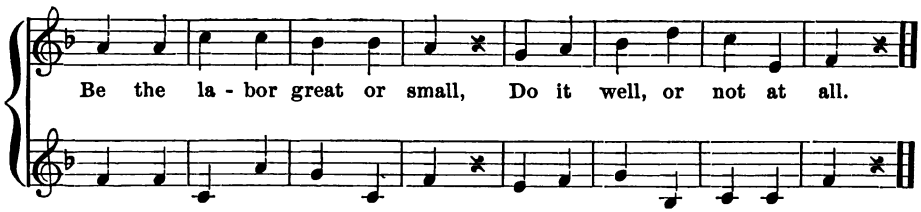
Words by JAMES HOGG.
(Scottish author, 1772–1835.)

Music by FREDERICK PEEL.

1. Bird of the wil - der - ness, Blithe - some and cum - ber - less,
2. Wild is thy lay and loud, Far in the down - y cloud,
3. O'er fell and foun - tain sheen, O'er moor and moun - tain green,
4. Then when the gloam - ing comes, Low in the heath - er blooms
Sweet be thy ma - tin . . o'er moor - land and lea! . .
Love gives it en - er - - gy, love gave it birth. .
O'er the red stream-er . . that her - alds the day, . .
Sweet will thy wel - come . and bed of love be! . .
Em - blem of hap - pi - ness, Blest is thy dwell - ing place,
Where, on thy dew - y wing, Where art thou jour - ney-ing?
O - ver the cloud - let dim, O - ver the rain - bow's rim,
Em - blem of hap - pi - ness, Blest is . thy dwell - ing place,
Oh, . . to a - bide . . in the des - ert with thee!
Thy lay is in heav - en, thy love is on earth.
Mu - sic - al cher - ub, soar, sing - ing, a - way.
Oh, . . to a - bide . . in the des - ert with thee!

No. 33. Perseverance.

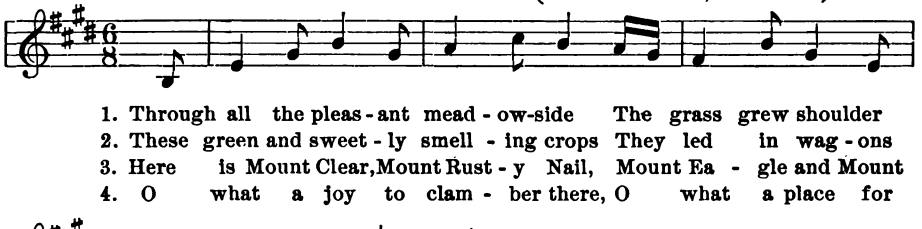
Words Anonymous.





No. 34. The Hayloft.

Words by ROBERT LOUIS STEVENSON.
(Scottish author, 1850–1894.)

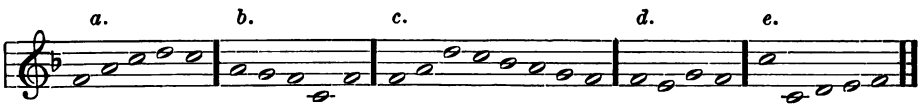

1. Through all the pleas - ant mead - ow-side The grass grew shoulder
2. These green and sweet - ly smell - ing crops They led in wag - ons
3. Here is Mount Clear, Mount Rust - y Nail, Mount Ea - gle and Mount
4. O what a joy to clam - ber there, O what a place for
high, Till the shin-ing scythes went far and wide And cut it down to dry.
home; And they piled them here in mountain tops For mountaineers to roam.
High; The mice that in these mountains dwell No hap-pier are than I.
play, With the sweet, the dim, the dust - y air, The hap - py hills of hay.

Dictation.

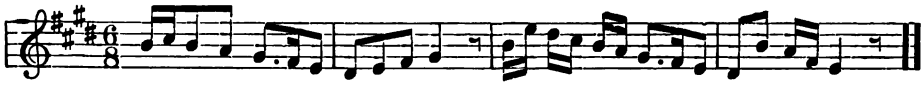
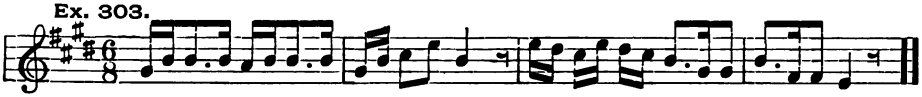
Do is on the first space The signature is

Do.

Exercises.



The lines and spaces of the staff are called staff degrees.

Ex. 302. Ch. Ser. D. Page 11.

Ex. 303.

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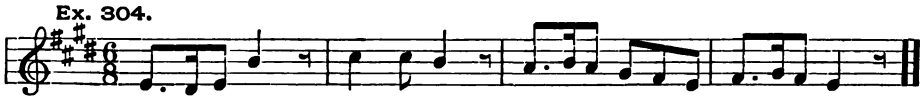
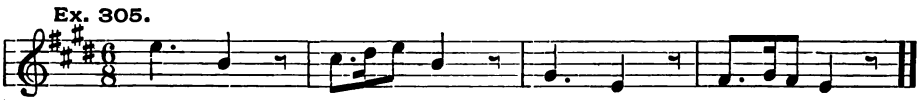
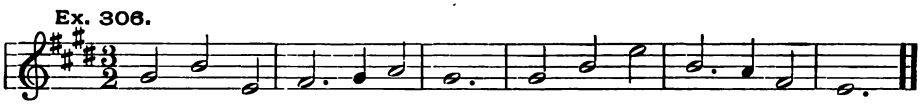
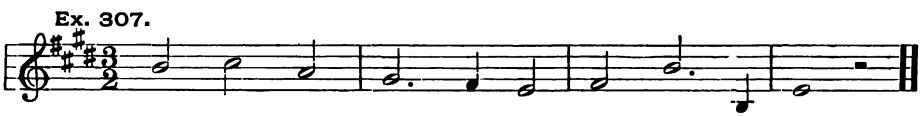
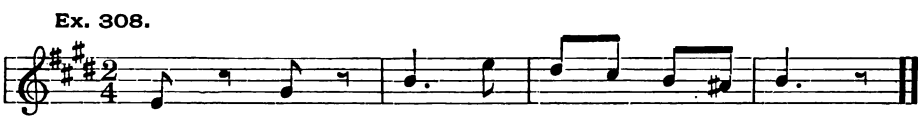
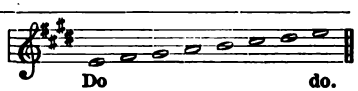
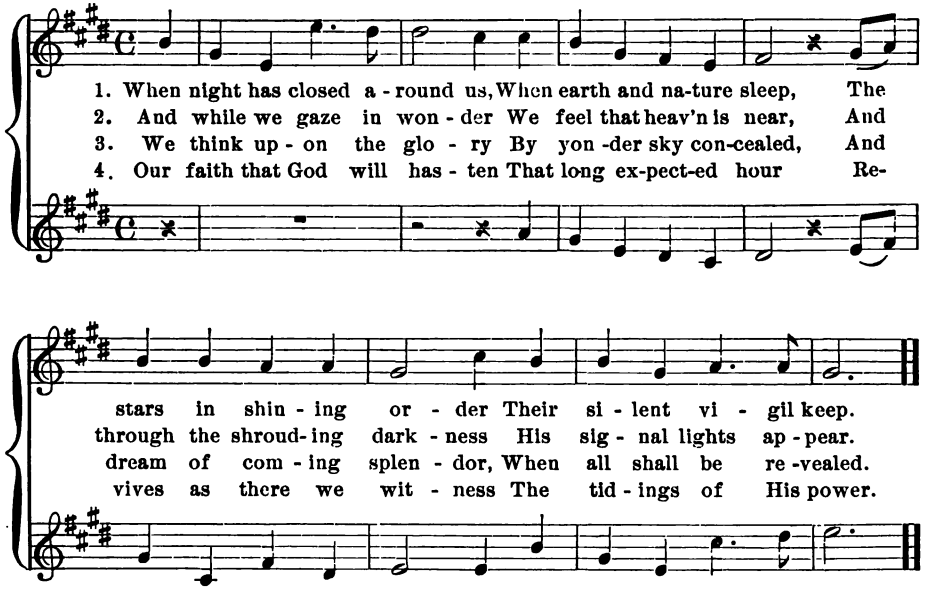
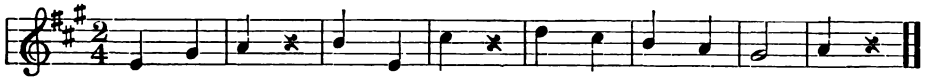
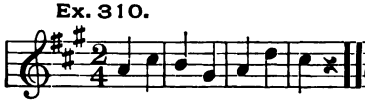
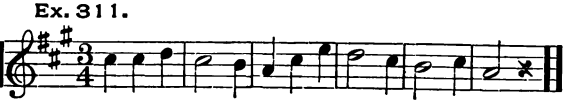
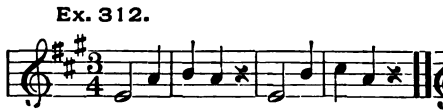
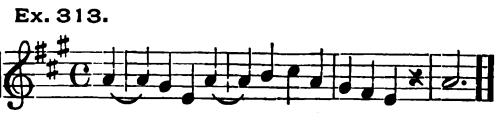
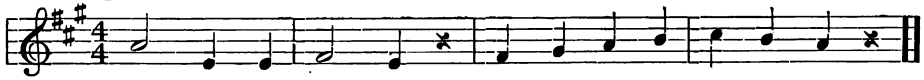

Ex. 305.

Ex. 306.

Ex. 307.

Ex. 308.

The scale occupies eight staff degrees.



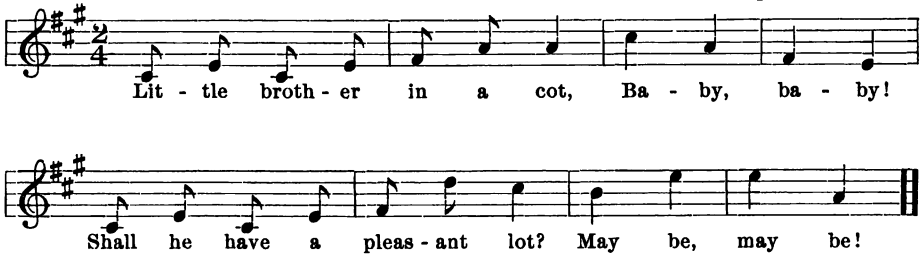
No. 35. When Night Comes.

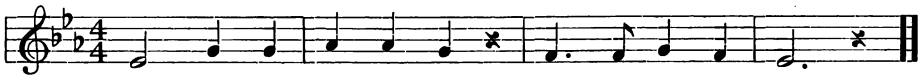
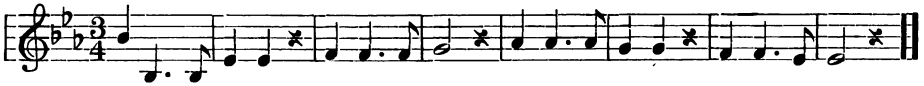
Words by A. J. FOXWELL.


1. When night has closed a - round us, When earth and na-ture sleep, The
2. And while we gaze in won - der We feel that heav'n is near, And
3. We think up - on the glo - ry By yon -der sky con-cealed, And
4. Our faith that God will has - ten That long ex-pect-ed hour Re-
stars in shin - ing or - der Their si - lent vi - gil keep.
through the shroud-ing dark - ness His sig - nal lights ap - pear.
dream of com - ing splen - dor, When all shall be re -vealed.
vives as there we wit - ness The tid - ings of His power.

Ex. 309.

Ex. 310.

Ex. 311.

Ex. 312.

Ex. 313.

Ex. 314.

No. 36. The Little Brother.

Words from the "Lilliput Levee."



Ex. 315.

Ex. 316.

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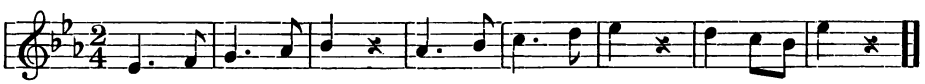
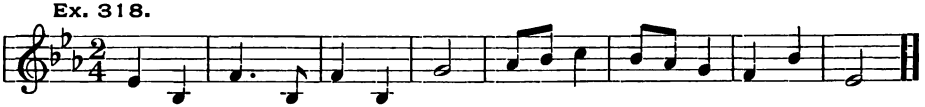
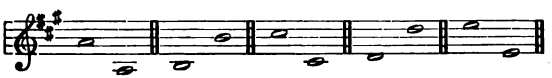
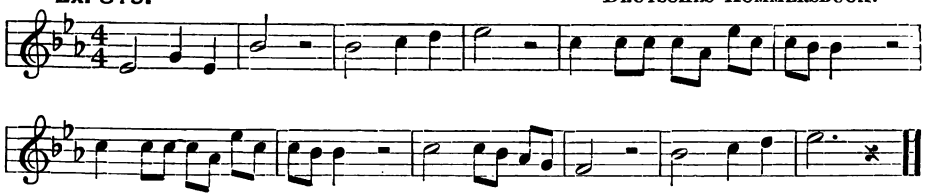
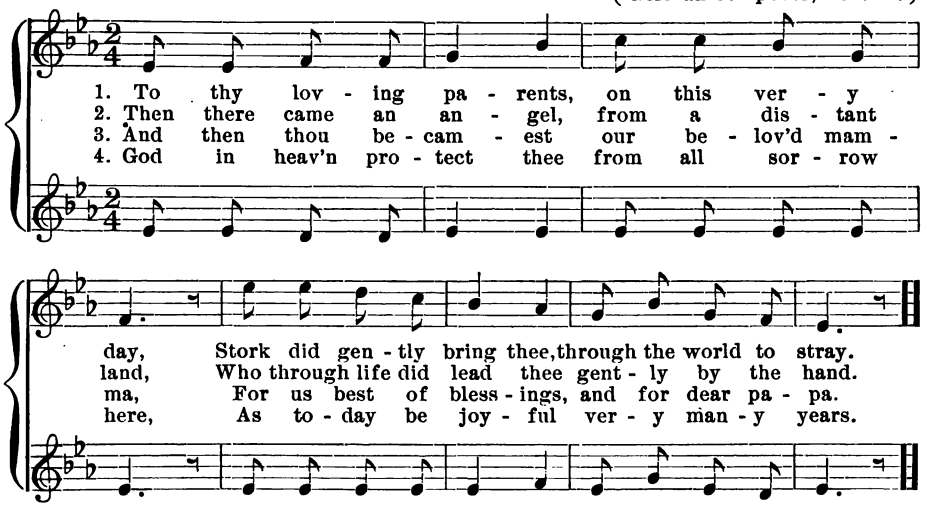
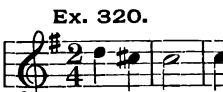
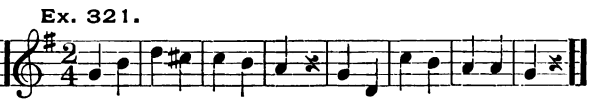
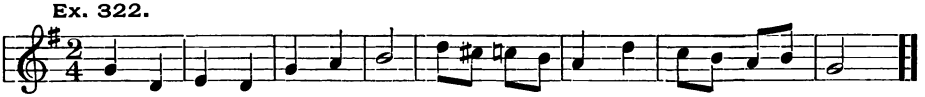
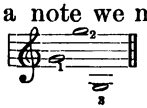

Ex. 318.

Any two notes eight staff degrees apart represent an octave.

Ex. 319. DEUTSCHES KOMMERSBUCH.

No. 37. Mamma's Birthday.

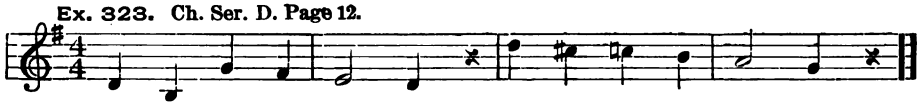
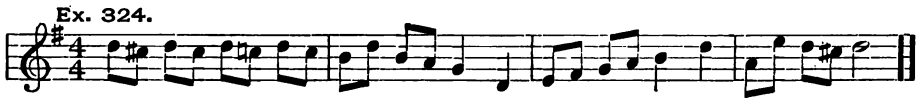
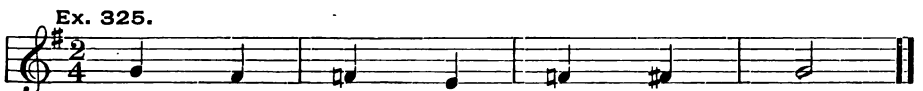
CARL REINECKE.
(German composer, 1827—.)


1. To thy lov - ing pa - rents, on this ver - y
2. Then there came an an - gel, from a dis - tant
3. And then thou be - cam - est our be - lov'd mam -
4. God in heav'n pro - tect thee from all sor - row
day, Stork did gen - tly bring thee, through the world to stray.
land, Who through life did lead thee gent - ly by the hand.
ma, For us best of bless - ings, and for dear pa - pa.
here, As to - day be joy - ful ver - y man - y years.

Ex. 320.



Ex. 321.

Ex. 322.

By the octave of a note we mean a note eight staff degrees above or below the first note.  2 is an octave above 1, and 3 is an octave below 1. 3 is two octaves below 2 and 2 is two octaves above 3.

Ex. 323. Ch. Ser. D. Page 12.

Ex. 324.

Ex. 325.

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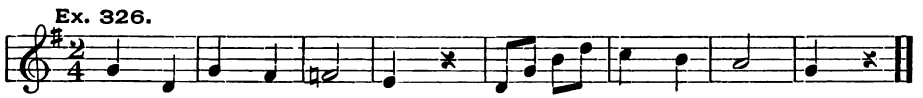
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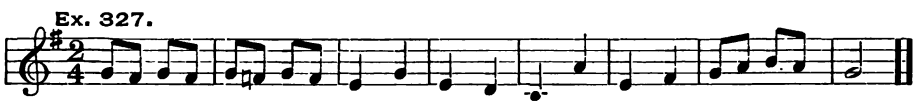
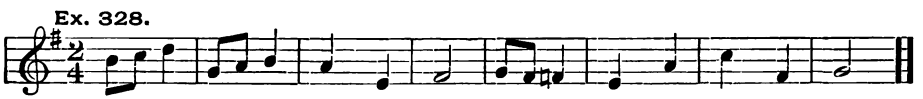
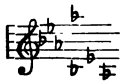
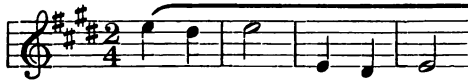
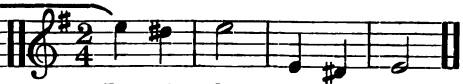
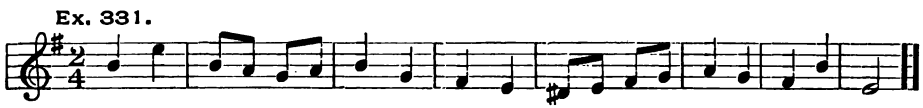
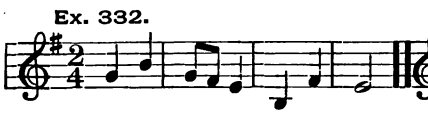

Ex. 328.

The sharps and flats used in the key signature (see 60th page) affect not only the staff degrees on which they are placed but all the octaves up and down, thus: really means , means

Ex. 329. Ch. Ser. D. Page 6.



Ex. 330.

Ex. 331.

Ex. 332.

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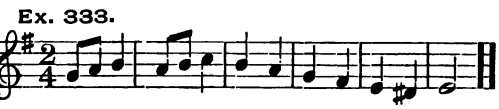
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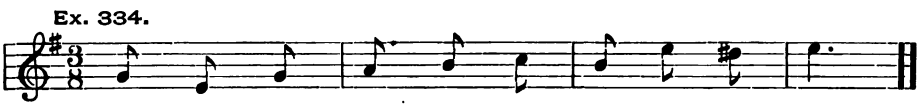
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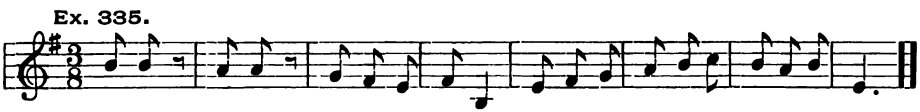
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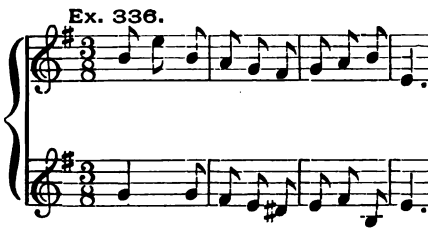
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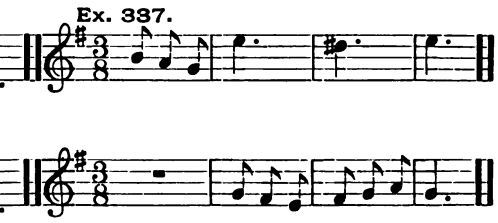
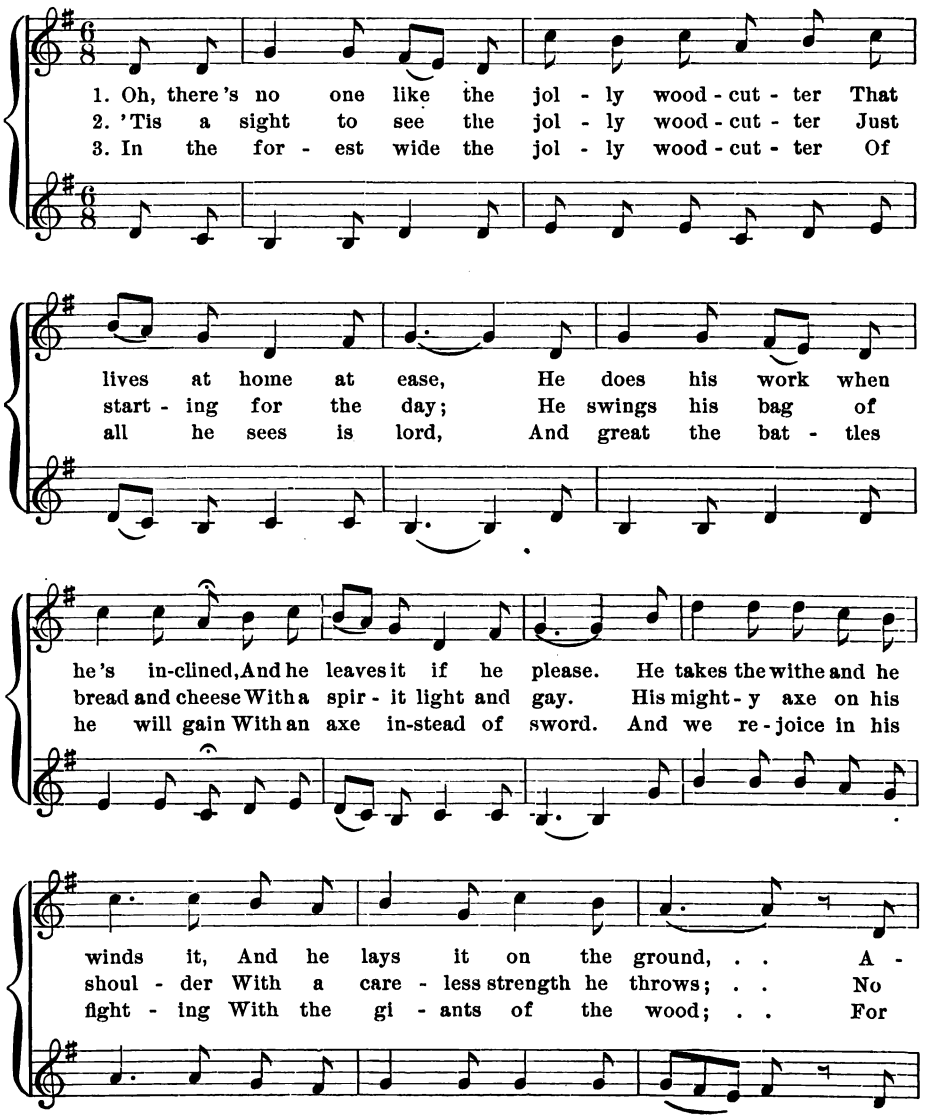

No. 38. The Jolly Woodcutter.

SUSSEX SONG.

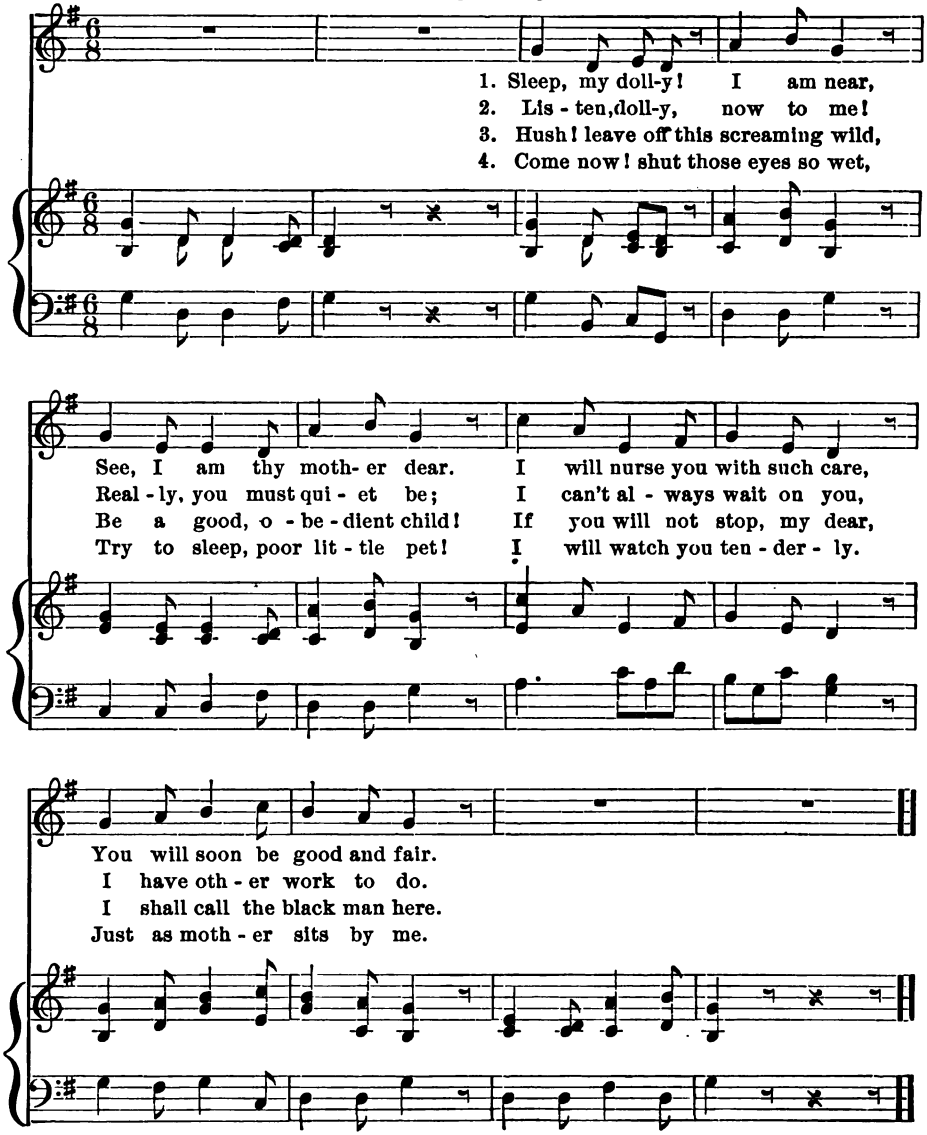

1. Oh, there's no one like the jol - ly wood - cut - ter That
2. 'Tis a sight to see the jol - ly wood - cut - ter Just
3. In the for - est wide the jol - ly wood - cut - ter Of
lives at home at ease, He does his work when
start - ing for the day; He swings his bag of
all he sees is lord, And great the bat - tles
he's in-clined, And he leaves it if he please. He takes the withe and he
bread and cheese With a spir - it light and gay. His might - y axe on his
he will gain With an axe in-stead of sword. And we re - joice in his
winds it, And he lays it on the ground, . . A -
shoul - der With a care - less strength he throws; . . No
fight - ing With the gi - ants of the wood; . . For

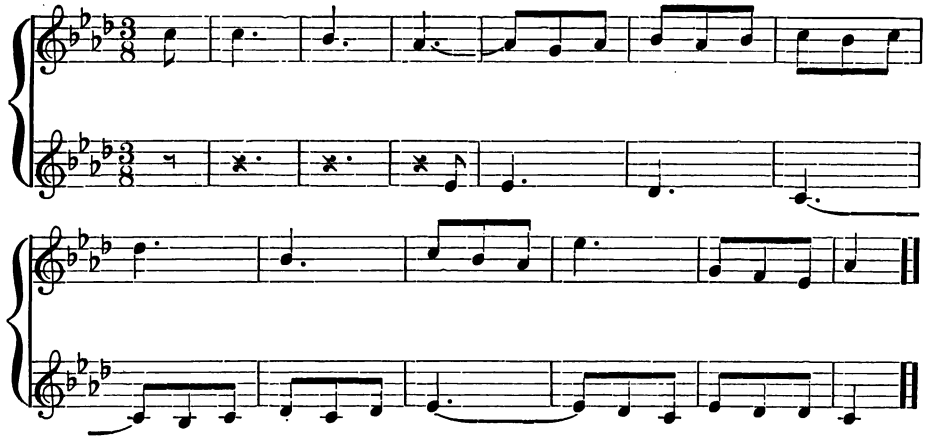
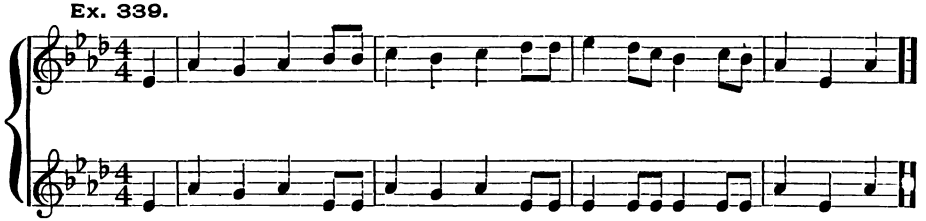
bout the fag - got he binds it, And ties it firm - ly round.
step or heart can be bold - er, As on - ward there he goes.
ev - 'ry blow he is smit - ing, We know will be for good.

He works a - way, and sings a - way, And so, my boys, will we; . . The

more we work and laugh and sing, The hap - pi - er we shall be. .

No. 39. Sleep, my Dolly.


1. Sleep, my doll-y! I am near,
2. Lis - ten, doll-y, now to me!
3. Hush! leave off this screaming wild,
4. Come now! shut those eyes so wet,
See, I am thy moth- er dear. I will nurse you with such care,
Real - ly, you must qui - et be; I can't al - ways wait on you,
Be a good, o - be - dient child! If you will not stop, my dear,
Try to sleep, poor lit - tle pet! I will watch you ten - der - ly.
You will soon be good and fair.
I have oth - er work to do.
I shall call the black man here.
Just as moth - er sits by me.

Ex. 338.

Ex. 339.

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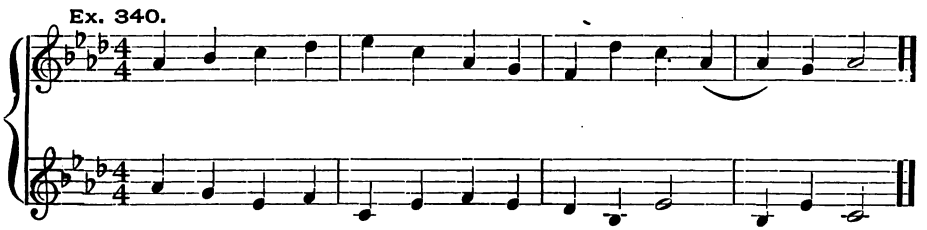
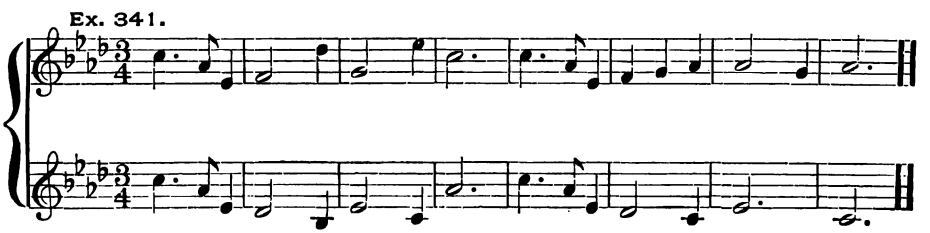
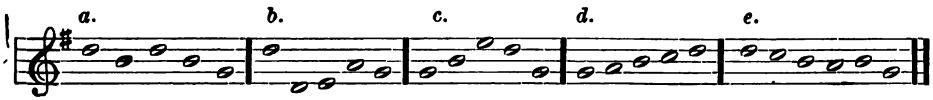

Ex. 341.

Dictation.

Do is on the second line The signature is

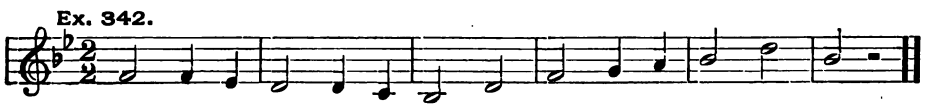
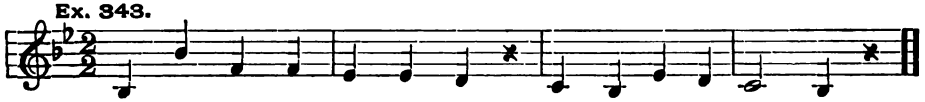
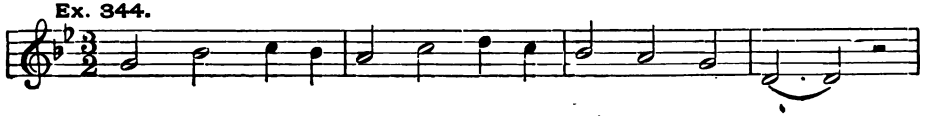
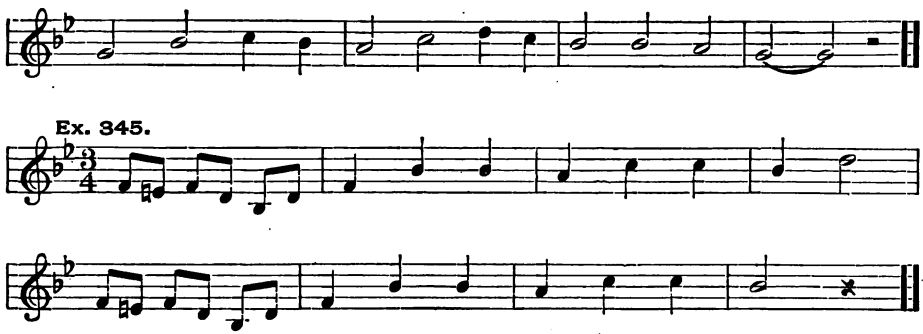
Do.

Exercises.



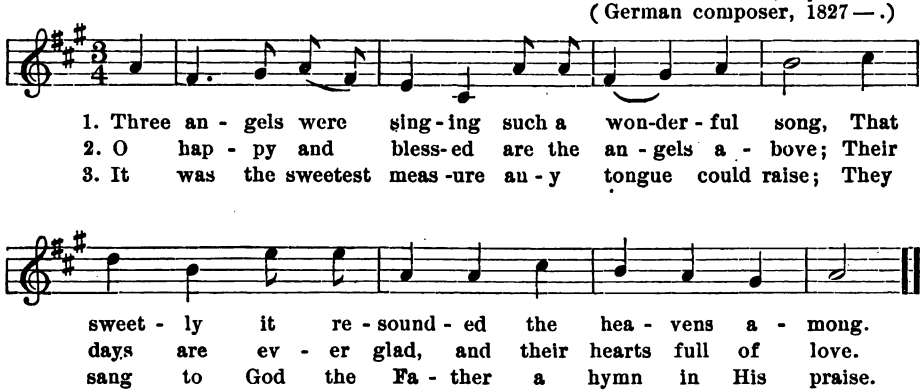
An octave consists of two tones represented in notes, thus:
We see that one of these notes is lower on the staff than the other
We speak of the first of these notes as being lower than the other

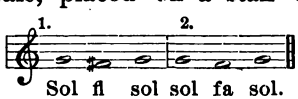
As we sing up the scale we speak of each tone as higher than the one before it, and in going down we speak of each succeeding tone as lower than the one before it. To express this difference in tones we use the word *pitch*. In singing up the scale, we should say *re* has a higher pitch than *do*, or that *do* has a lower pitch than *re*.

Ex. 342.

Ex. 343.

Ex. 344.

Ex. 345.

No. 40. Three Angels.

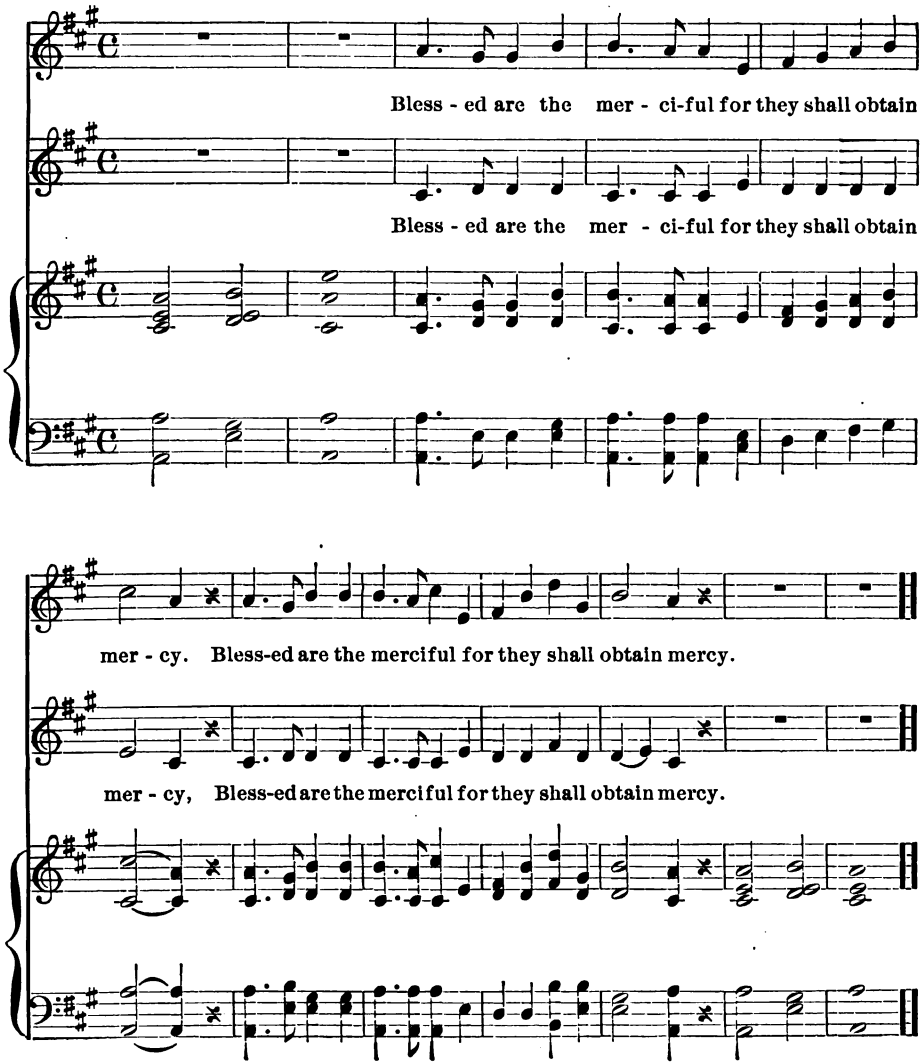
CARL REINECKE, Op. 210.
(German composer, 1827—.)


1. Three an - gels were sing - ing such a won-der - ful song, That
2. O hap - py and bless-ed are the an - gels a - bove; Their
3. It was the sweetest meas -ure an - y tongue could raise; They
sweet - ly it re - sound - ed the hea - vens a - mong.
days are ev - er glad, and their hearts full of love.
sang to God the Fa - ther a hymn in His praise.

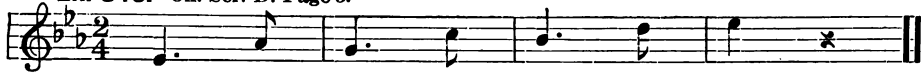
Sharps, flats, or naturals, placed on a staff degree affect the pitch which it represents. Thus 

in 1, fa is changed by the ♯ to fi, a tone having a higher pitch. The effect of the sharp does not extend beyond the bar, however, so the next note (in 2) on the same staff degree is fa.

No. 41. Blessed are the Merciful.

MATTHEW V: 7.

Bless - ed are the mer - ci-ful for they shall obtain
Bless - ed are the mer - ci-ful for they shall obtain
mer - cy. Bless-ed are the merciful for they shall obtain mercy.
mer - cy, Bless-ed are the merciful for they shall obtain mercy.

Ex. 346. Ch. Ser. D. Page 3.



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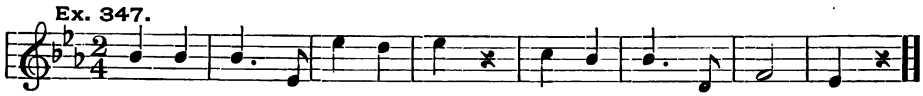
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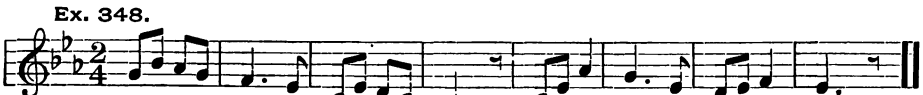
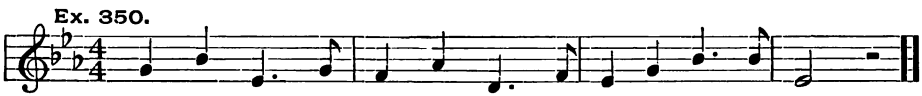


Ex. 349.

Ex. 350.

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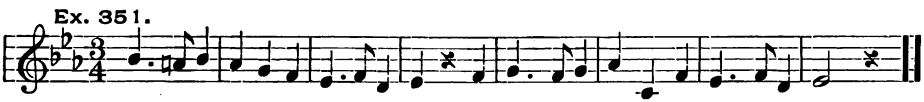
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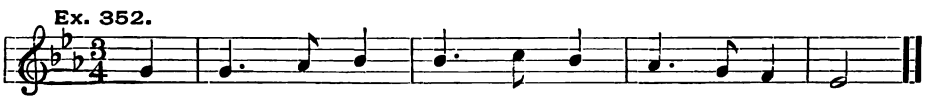
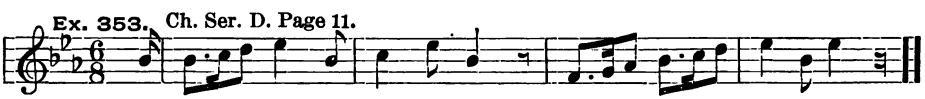

Ex. 353. Ch. Ser. D. Page 11.

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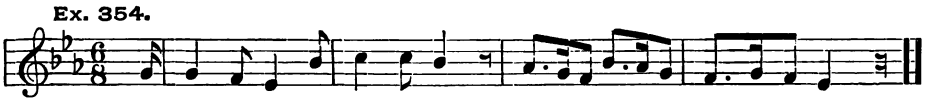
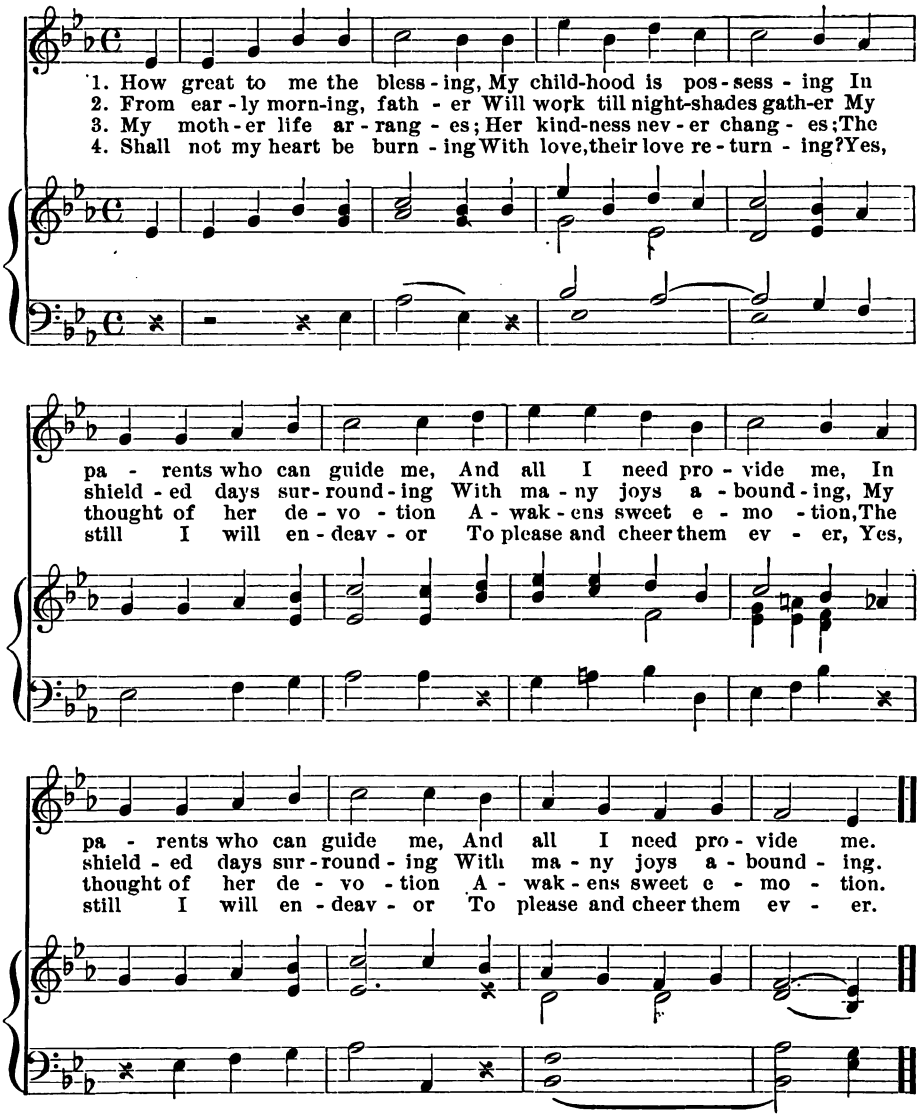
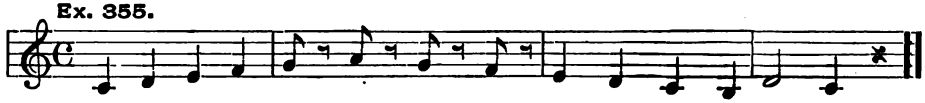

No. 42. Father and Mother.


1. How great to me the bless - ing, My child-hood is pos - sess - ing In
2. From ear - ly morn-ing, fath - er Will work till night-shades gath-er My
3. My moth - er life ar - rang - es; Her kind-ness nev - er chang - es; The
4. Shall not my heart be burn - ing With love, their love re - turn - ing? Yes,
pa - rents who can guide me, And all I need pro - vide me, In
shield - ed days sur - round - ing With ma - ny joys a - bound - ing, My
thought of her de - vo - tion A - wak - ens sweet e - mo - tion, The
still I will en - deav - or To please and cheer them ev - er, Yes,
pa - rents who can guide me, And all I need pro - vide me.
shield - ed days sur - round - ing With ma - ny joys a - bound - ing.
thought of her de - vo - tion A - wak - ens sweet e - mo - tion.
still I will en - deav - or To please and cheer them ev - er.

Ex. 355.

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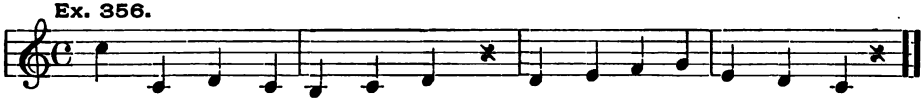
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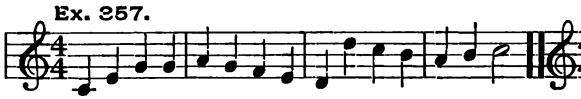
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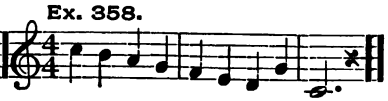
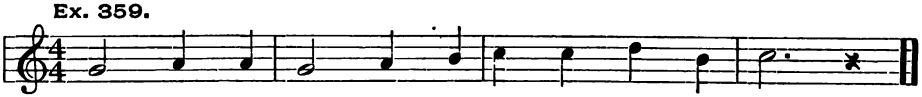

Ex. 359.

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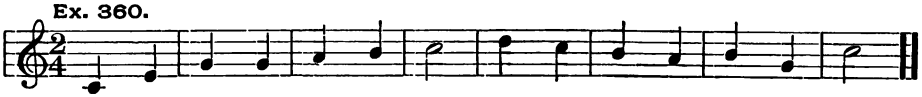
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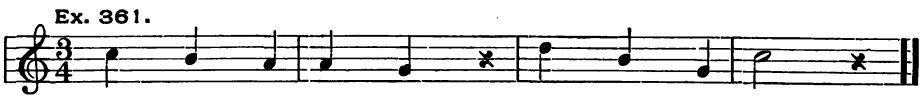

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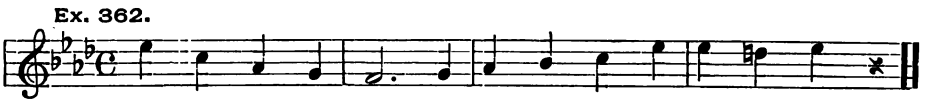
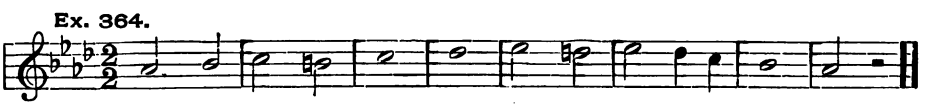
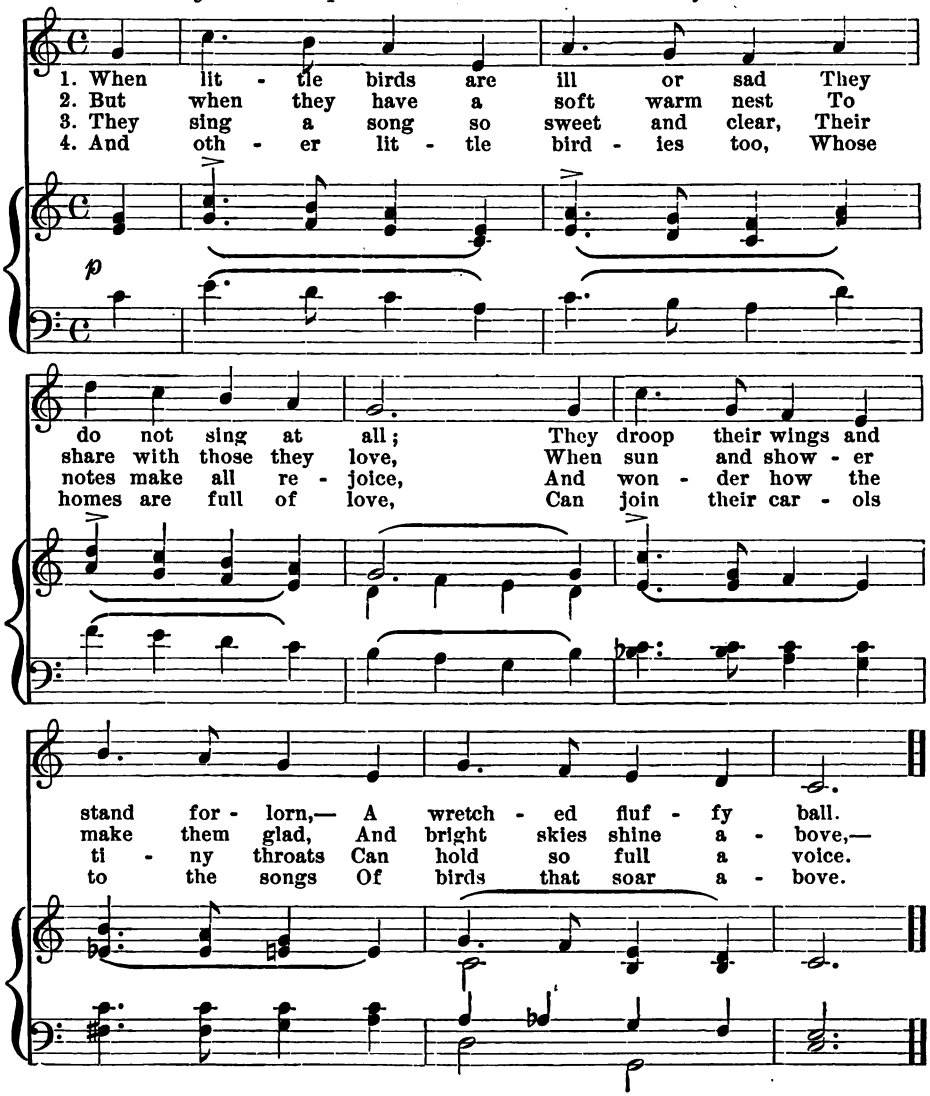

Ex. 363.

Ex. 364.

No. 43. Birdie's Song.

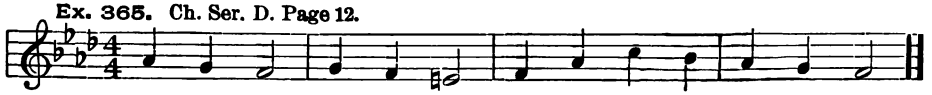
Words by MARY CHATER.

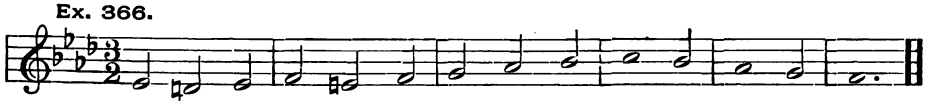
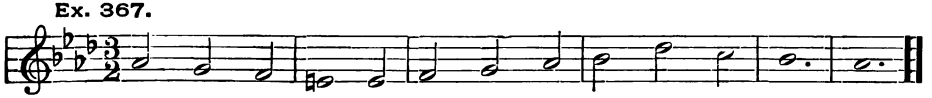
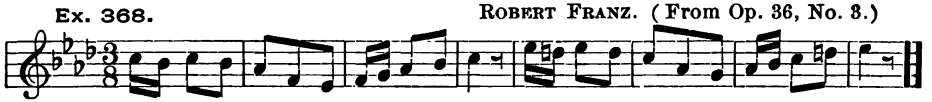
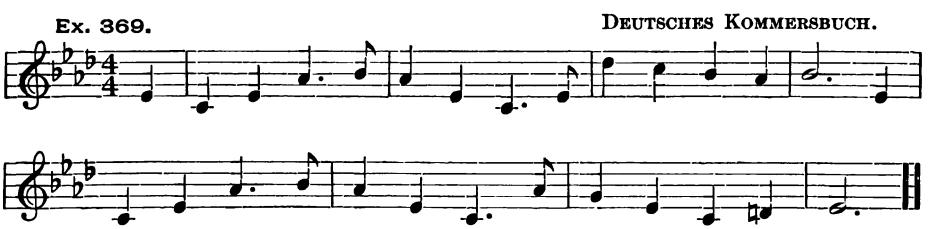
Rather slowly and with expression.

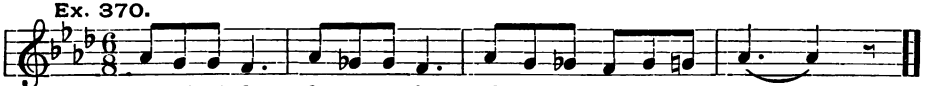
Music by R. B. ADDISON.


1. When lit - tle birds are ill or sad They
2. But when they have a soft warm nest To
3. They sing a song so sweet and clear, Their
4. And oth - er lit - tle bird - ies too, Whose
p
do not sing at all; They droop their wings and
share with those they love, When sun and show - er
notes make all re - joice, And won - der how the
homes are full of love, Can join their car - ols
stand for - lorn,— A wretch - ed fluf - fy ball.
make them glad, And bright skies shine a - bove,—
ti - ny throats Can hold so full a voice.
to the songs Of birds that soar a - bove.

Ex. 365. Ch. Ser. D. Page 12.



Ex. 366.

Ex. 367.

Ex. 368. ROBERT FRANZ. (From Op. 36, No. 3.)

Ex. 369. DEUTSCHES KOMMERSBUCH.

Ex. 370.



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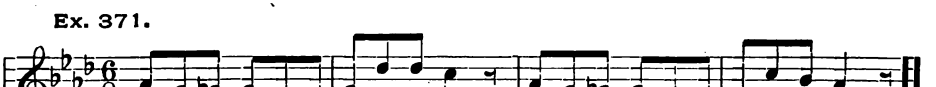
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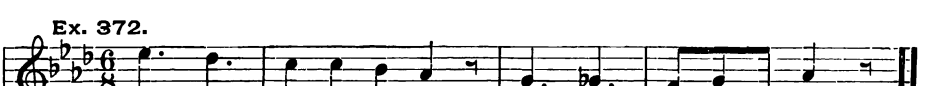
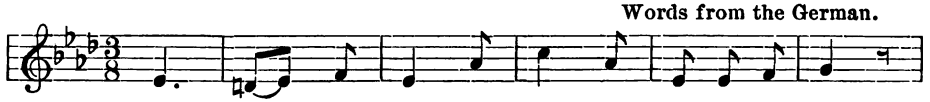
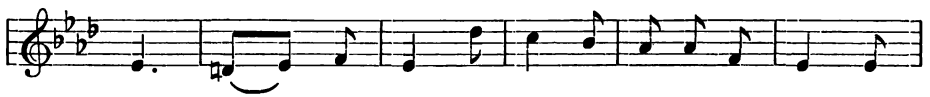
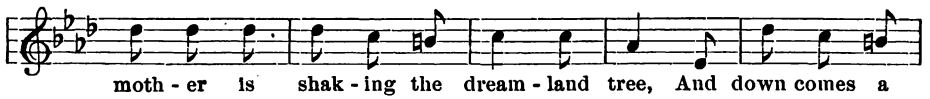
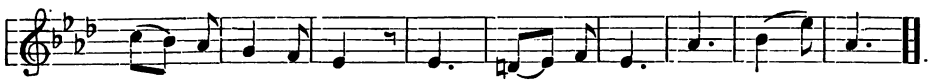

No. 44. Sleep, Baby, Sleep.

Words from the German.

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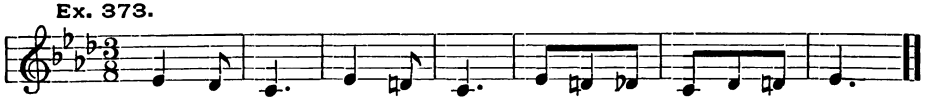
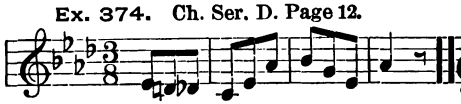

Ex. 374. Ch. Ser. D. Page 12.

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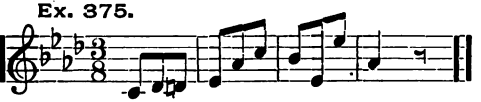
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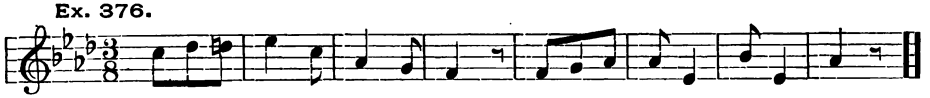
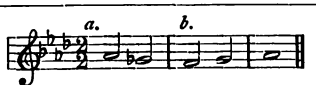
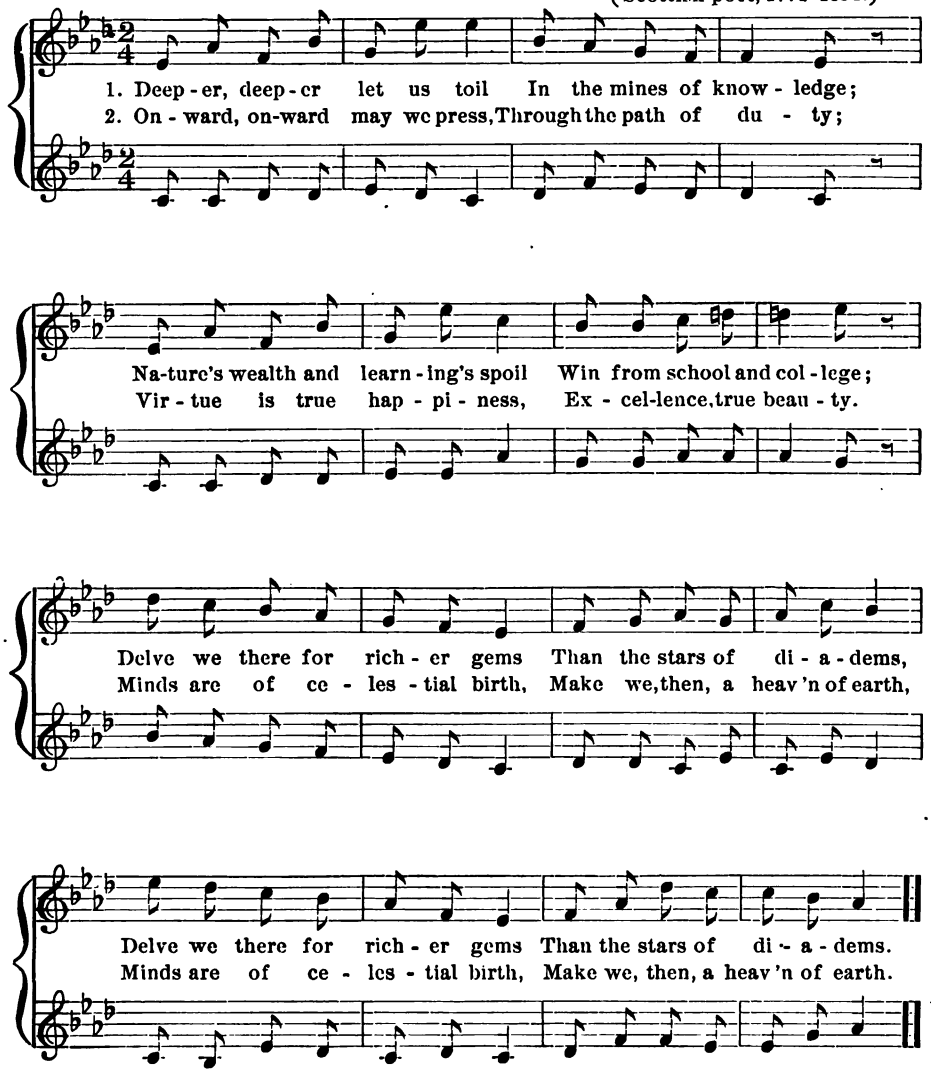



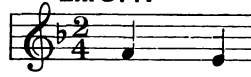
In measure *a* the flat changes si to se, a tone lower than si; but as the effect of the flat extends only to the bar the note on the same staff degree in measure *b* is si, a tone higher than se.

No. 45. Striving.

Words by JAMES MONTGOMERY
(Scottish poet, 1771–1854.)


1. Deep - er, deep - er let us toil In the mines of know - ledge;
2. On - ward, on-ward may we press, Through the path of du - ty;
Na-ture's wealth and learn - ing's spoil Win from school and col - lege;
Vir - tue is true hap - pi - ness, Ex - cel-lence, true beau - ty.
Delve we there for rich - er gems Than the stars of di - a - dems,
Minds are of ce - les - tial birth, Make we, then, a heav'n of earth,
Delve we there for rich - er gems Than the stars of di - a - dems.
Minds are of ce - les - tial birth, Make we, then, a heav'n of earth.

Ex. 377.



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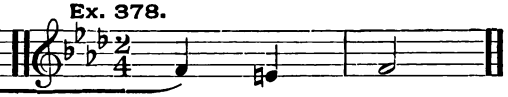
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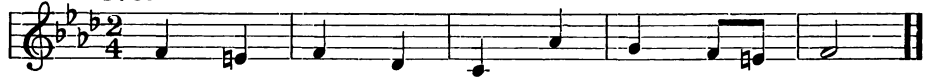
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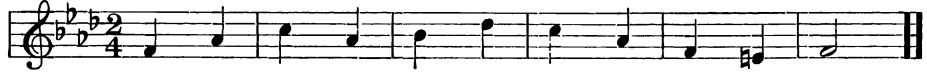
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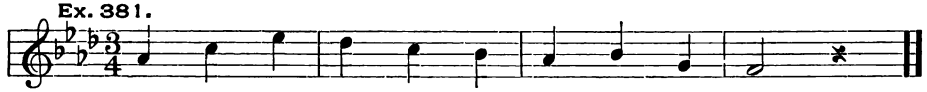
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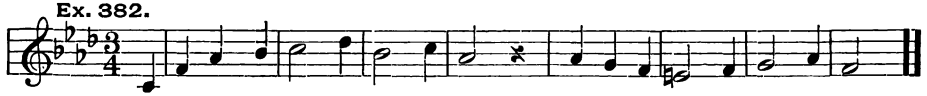
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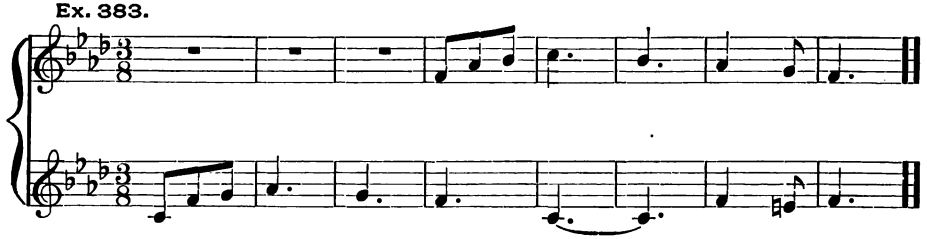
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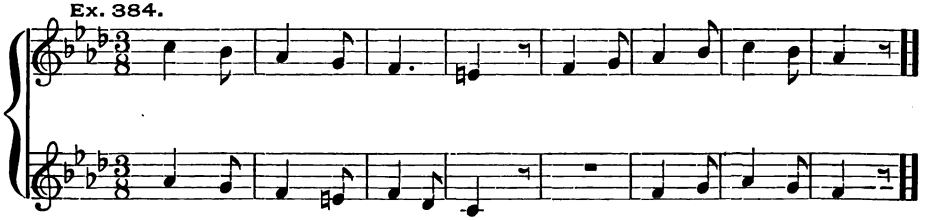
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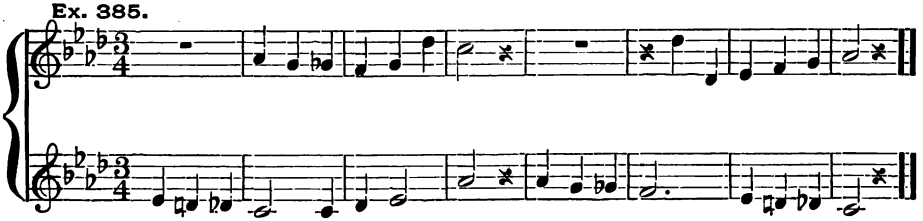
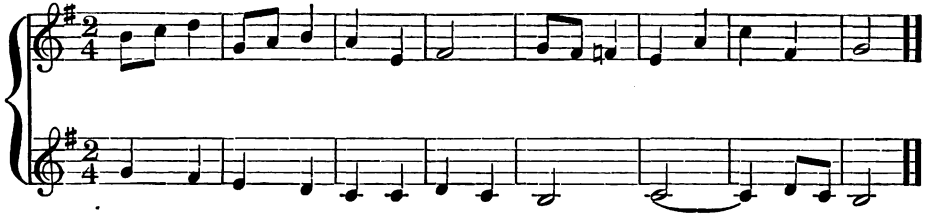

No. 46. The Swing.

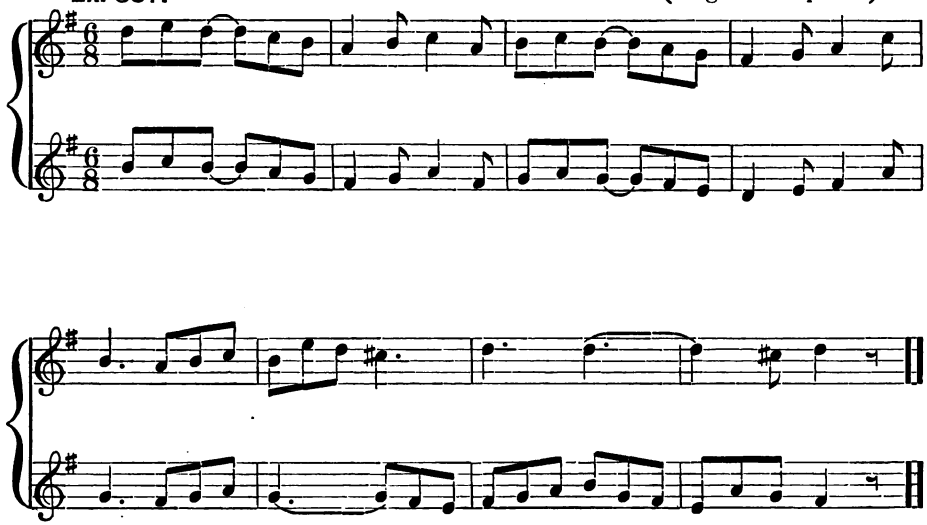
Words by Robert Louis Stevenson.
(Scottish author, 1850–1894.)

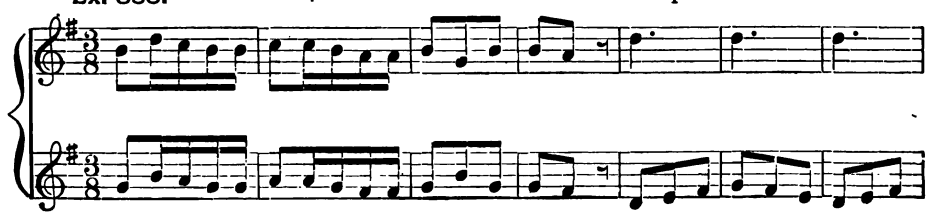
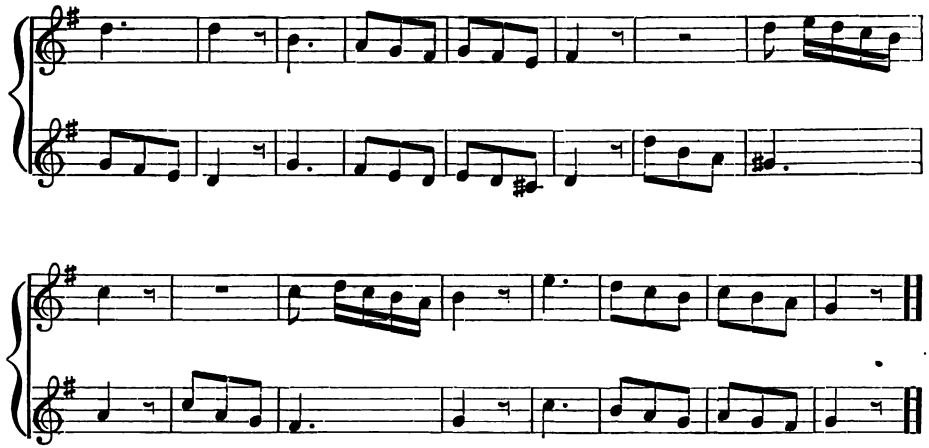
1. How do you like to go up in a swing,
2. Up in the air and o-ver the wall,
3. Till I look down on the garden green,

Up in the air so blue?
Till I can see so wide,
Down on the roof so brown,

Oh, I do think it 's the pleasant-est thing, Ev - er a child can do.
Riv - ers and trees and cat - tle and all O - ver the coun-try side.
Up in the air I go fly - ing a - gain, Up in the air and down.

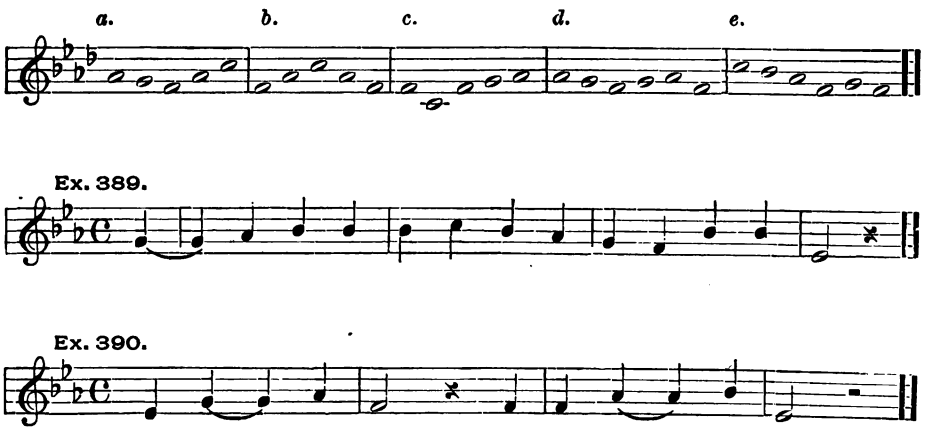
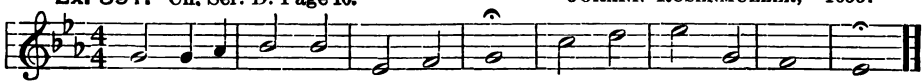
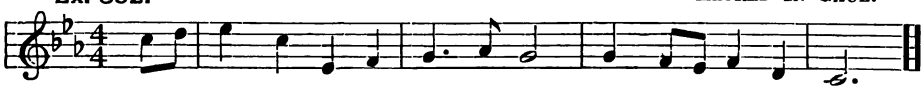
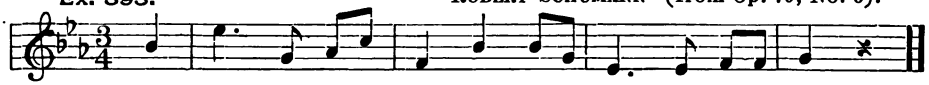
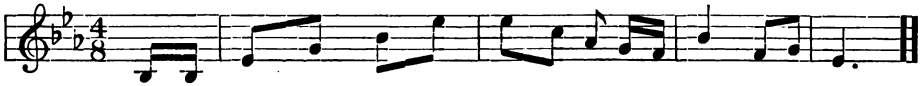
Ex. 386.

Ex. 387.

S. WEBBE.
(English composer.)

Ex. 388.

Adapted from DURANTE.

Dictation.

Do is on the second space The signature is

Do.

Exercises.

Ex. 391. Ch. Ser. D. Page 10. JOHANN ROSENMÜLLER, 1655.

Ex. 392. ALFRED R. GAUL.

Ex. 393. ROBERT SCHUMANN (from Op. 79, No. 6).

Ex. 394. ROBERT SCHUMANN (from Op. 79, No. 11).

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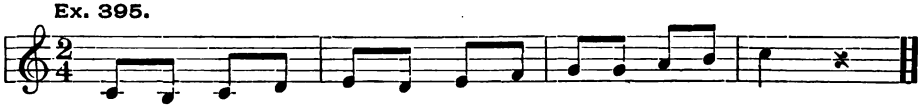
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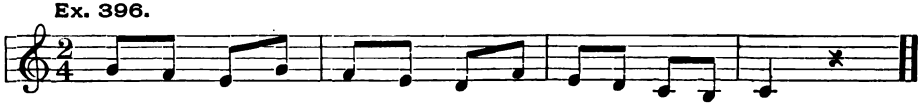
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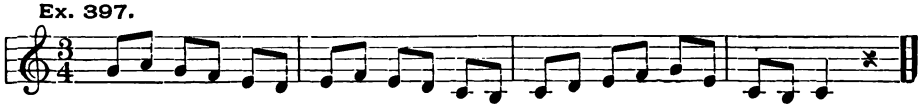
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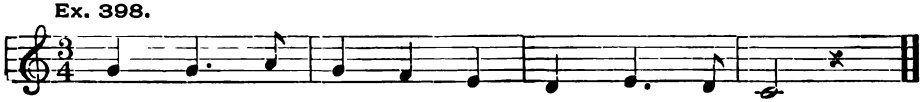
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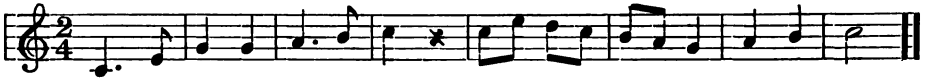
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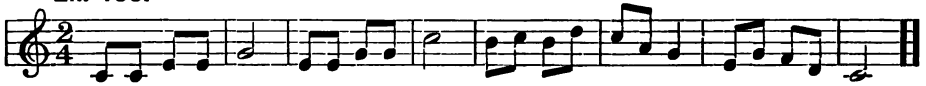
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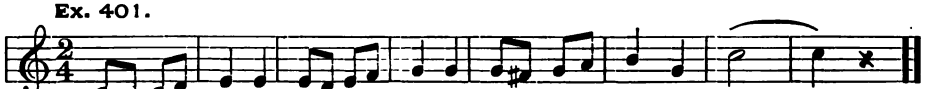
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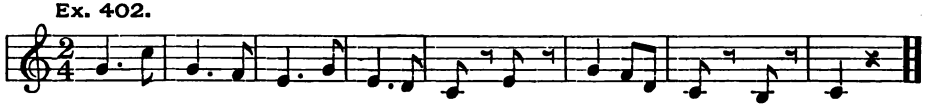
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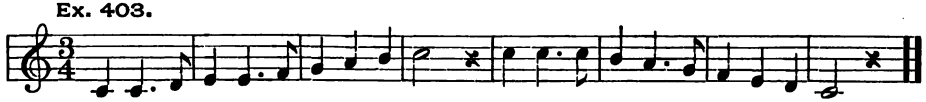
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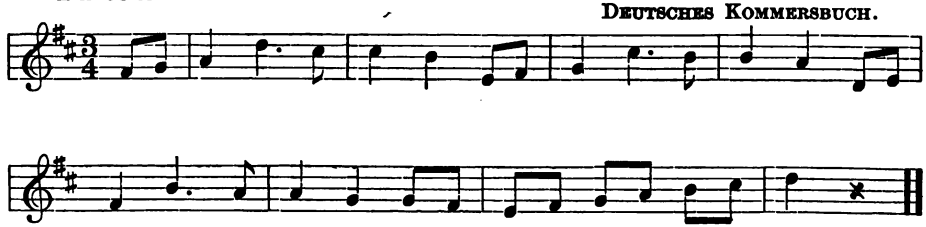
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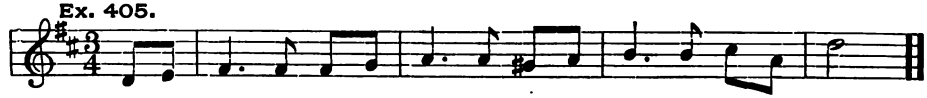
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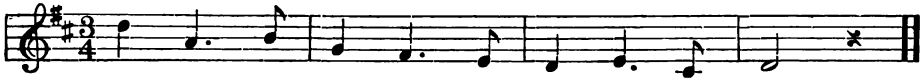
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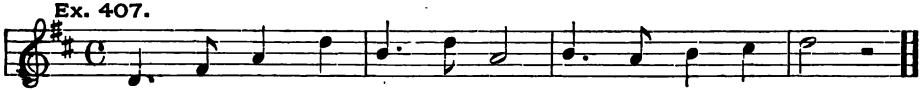
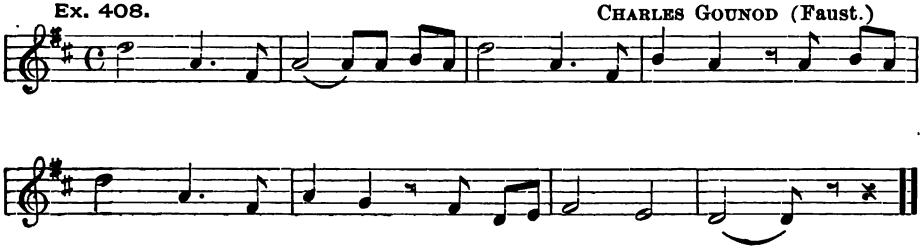

Ex. 408.

CHARLES GOUNOD (Faust.)

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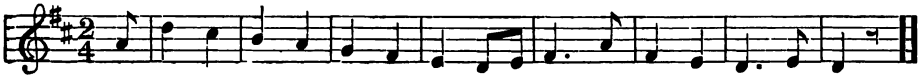
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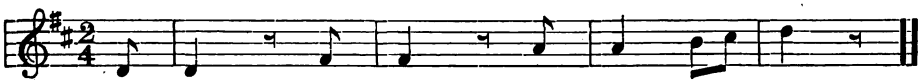

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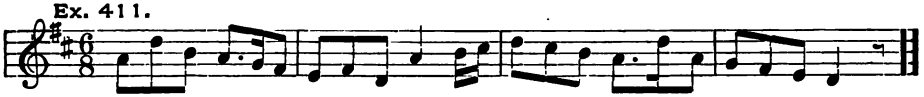
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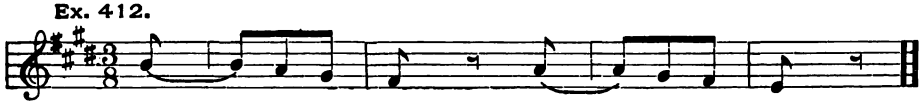

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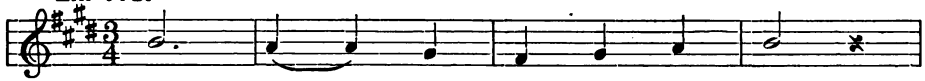
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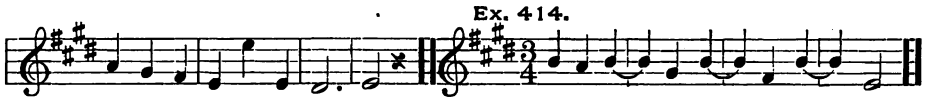
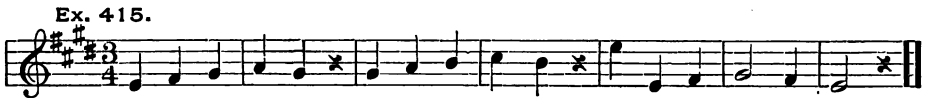

Ex. 415.

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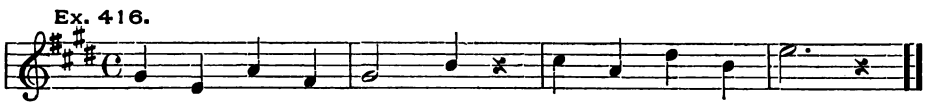
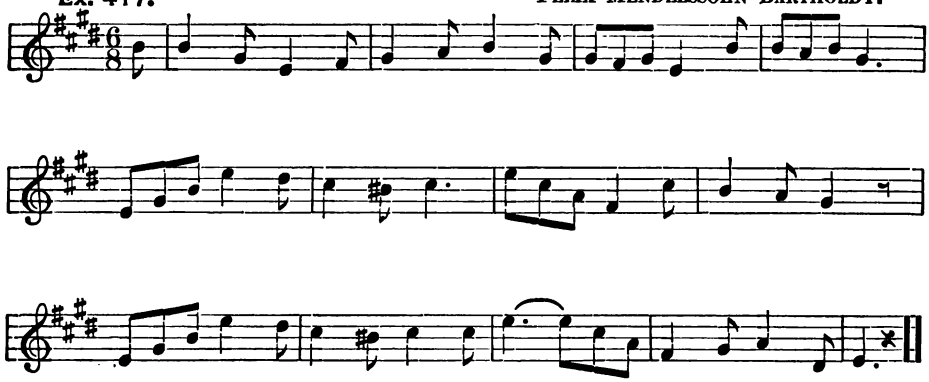
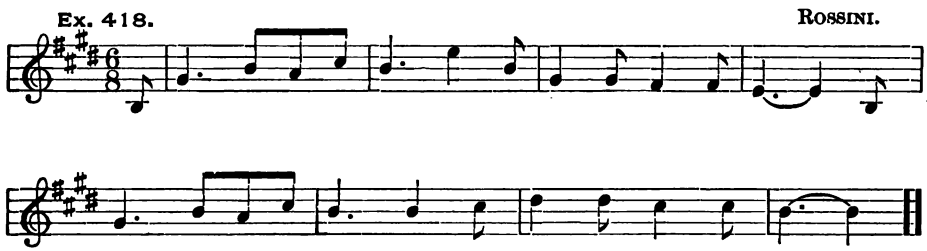
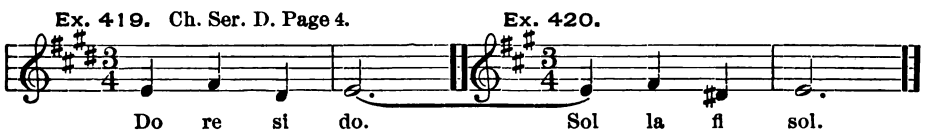
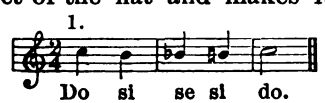

No. 47. We Hear the Cuckoo.

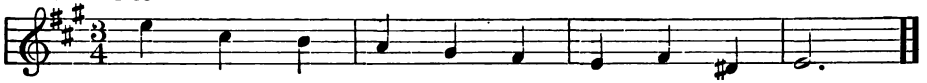
Words by A. J. FOXWELL.

1. We hear the cuck - oo sing - ing, And hail the wel - come sound, Where sum - mer tones are ring - ing Through wood and field a - round.
2. How late thou art in com - ing, O bird of sim - ple song! Has fear of frost be - numb - ing Been stay - ing thee so long?
3. Be - fore the sum - mer clos - es Thou tak - est ear - ly flight, And win - ter in - ter - pos - es To keep thee from our sight.
4. Then, when the spring is call - ing, O nev - er make de - lay, But with thy notes en - thrall - ing Drive win - ter thoughts a - way.

Ex. 417. FELIX MENDELSSOHN-BARTHOLDY.

Ex. 418. ROSSINI.

Ex. 419. Ch. Ser. D. Page 4. Ex. 420.

The (♮) natural is used to remove the effect of a sharp or a flat. In example 1, the tone si has been changed to se, by the flat. The next note would also be se being in the same measure, but the natural removes the effect of the flat and makes it si again.

1.



Ex. 421.

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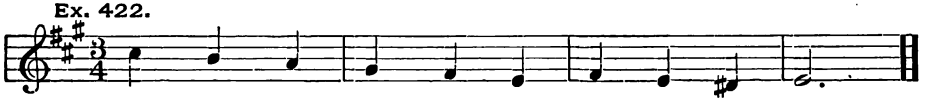
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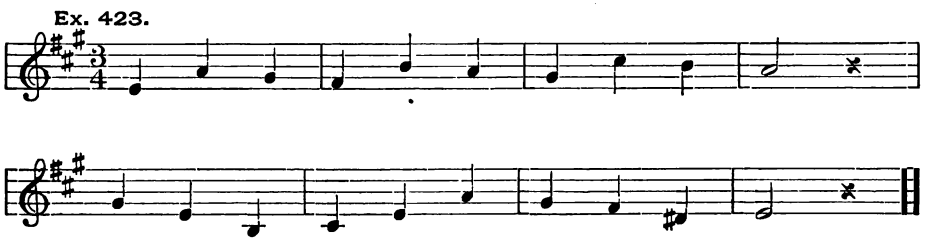
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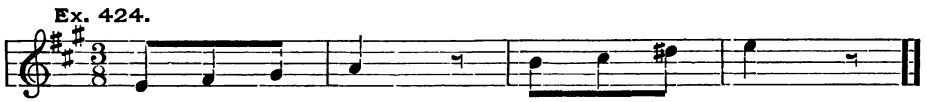
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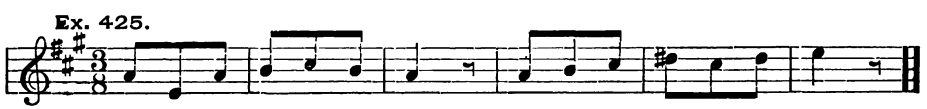
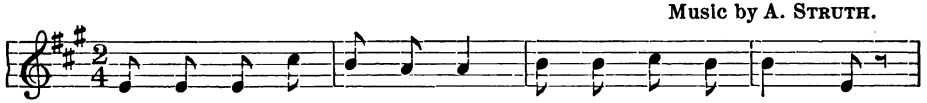
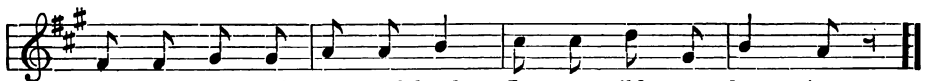
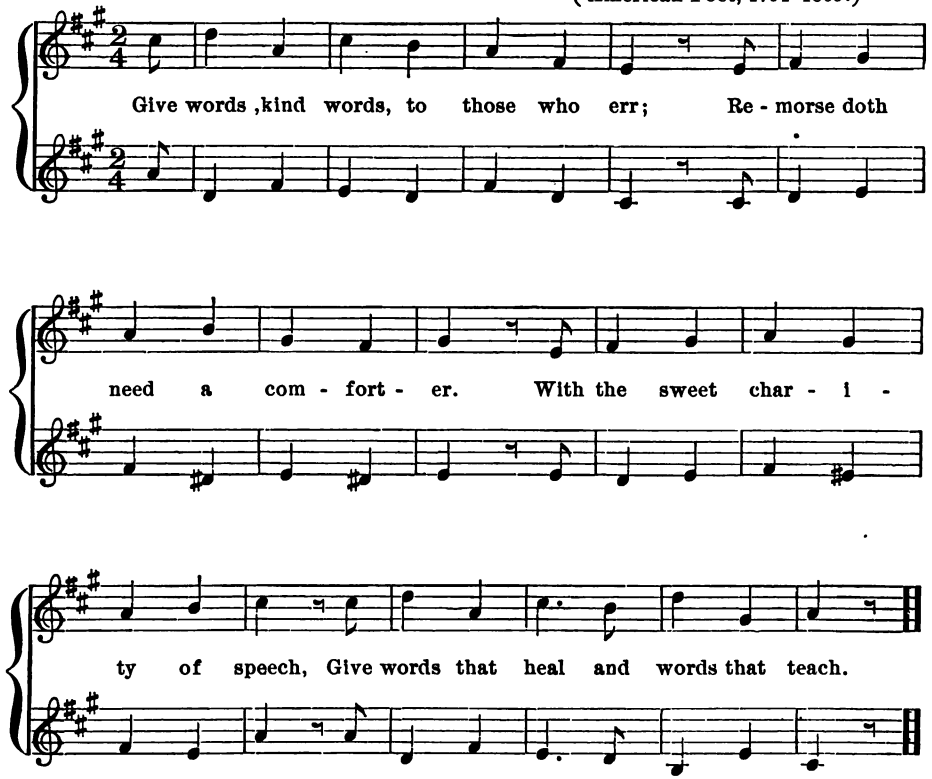
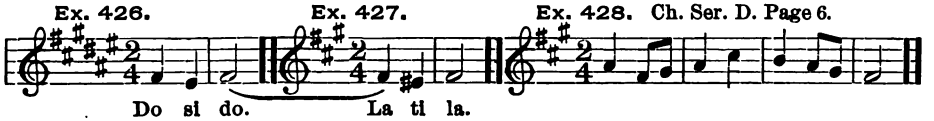

No. 48. March.

Music by A. STRUTH.

No. 49. Kind Words.

Words by LYDIA H. SIGOURNEY.
(American Poet, 1791–1865.)

Give words ,kind words, to those who err; Re - morse doth
need a com - fort - er. With the sweet char - i -
ty of speech, Give words that heal and words that teach.

Ex. 426. Ex. 427. Ex. 428. Ch. Ser. D. Page 6.

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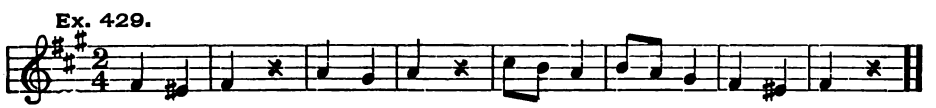
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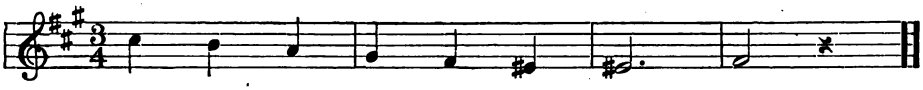
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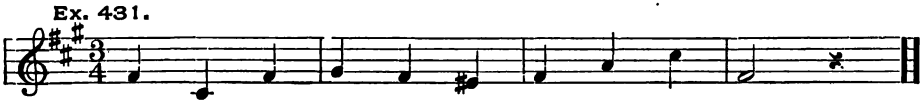
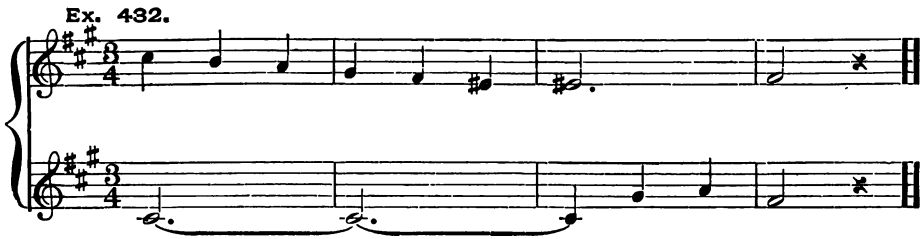
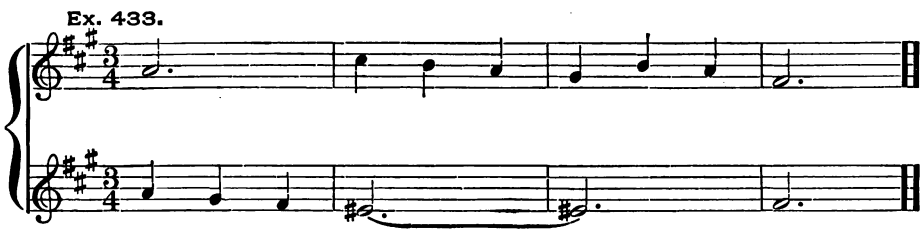
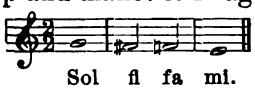
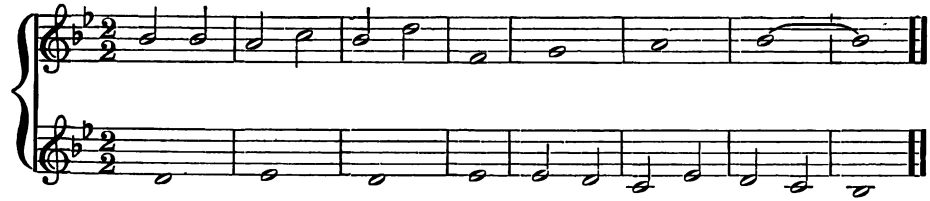
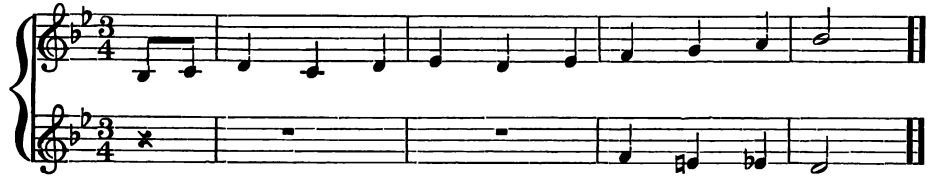

Ex. 432.

Ex. 433.

The natural removes the effect of the sharp or flat with which it is used. In the following example the sharp has changed fa to fi. The next note would also be fi, but for the natural which removes the effect of the sharp and makes it fa again.



Sol fi fa mi.

Ex. 434.

Ex. 435.

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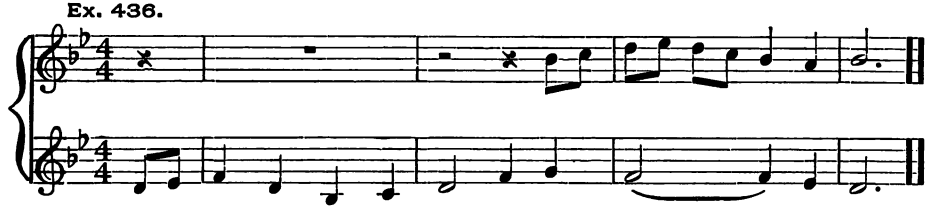
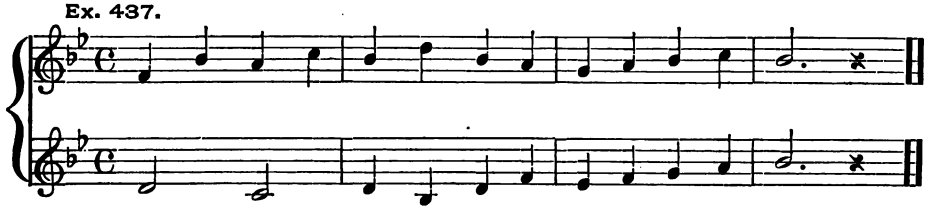
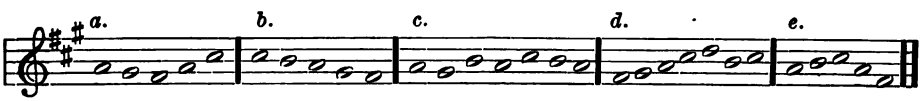
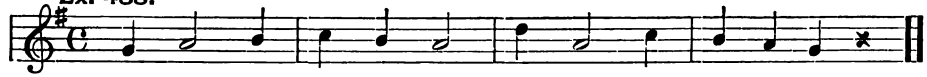
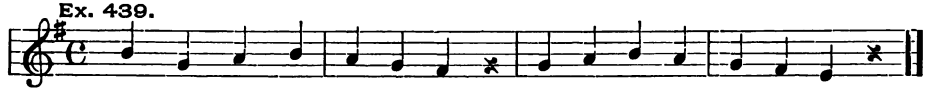

Ex. 437.

Dictation.

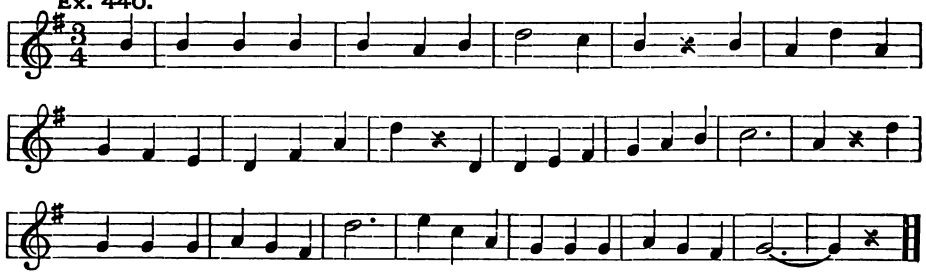
Do is on the second space The signature is

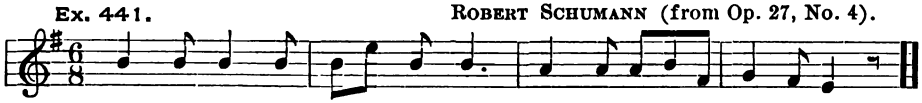
Do.

Exercises.



Ex. 438.

Ex. 439.

Selected.

Ex. 440.

Ex. 441. ROBERT SCHUMANN (from Op. 27, No. 4).



CLEF, STAFF, KEY SIGNATURE, METER SIGNATURE.

C means $\frac{4}{4}$, which means that each full measure contains the value of four quarter notes.

WHOLE NOTE, HALF NOTE, QUARTER NOTE, EIGHTH NOTE, SIXTEENTH NOTE.

WHOLE REST, HALF REST, QUARTER REST, EIGHTH REST, SIXTEENTH REST.

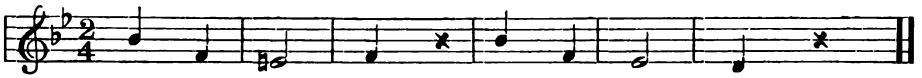
$\frac{3}{4}$ METER SIGNATURE. What does it mean? $\frac{6}{8}$ METER SIGNATURE. What does it mean?

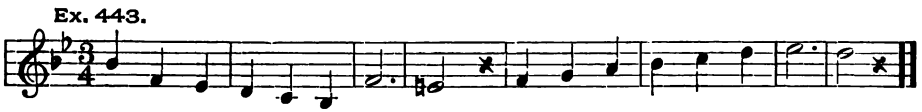
DOTTED QUARTER NOTE. A dot placed after a note increases its value one half.

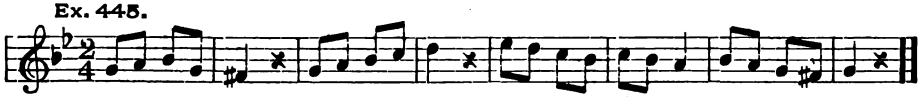
What is the value in eighth notes of a dotted quarter note?

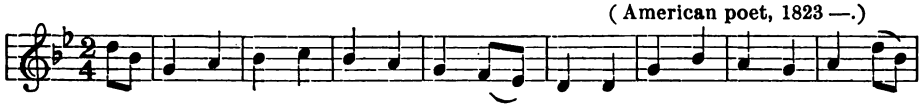
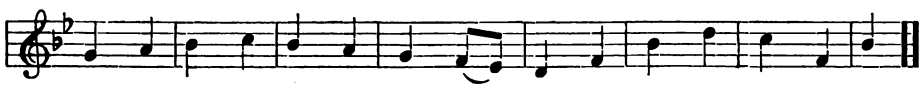
What is the value in quarter notes of a dotted half note?

Ex. 442.



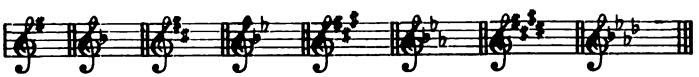
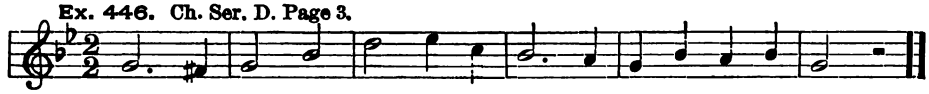
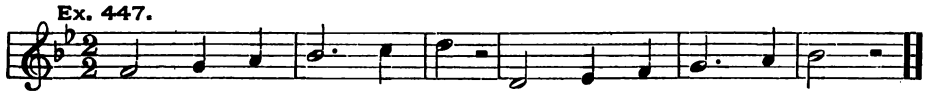
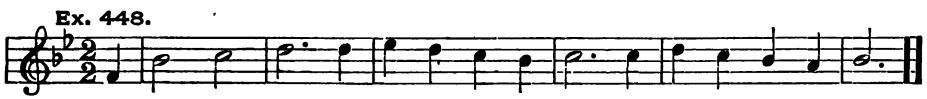
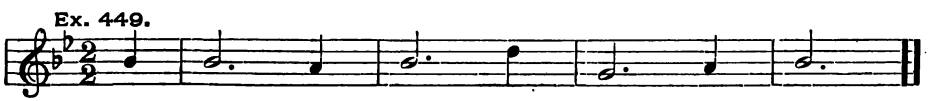
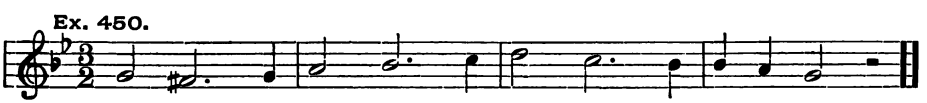
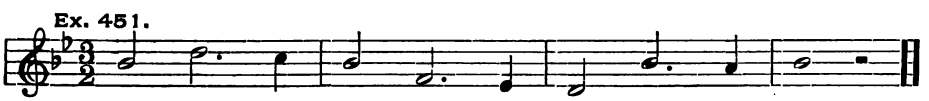
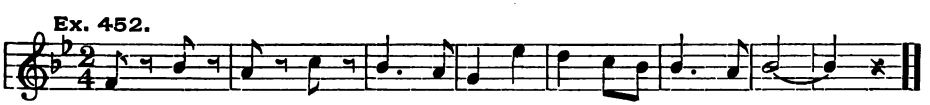
Ex. 443.

Ex. 444.

Ex. 445.

No. 50. The Wind.

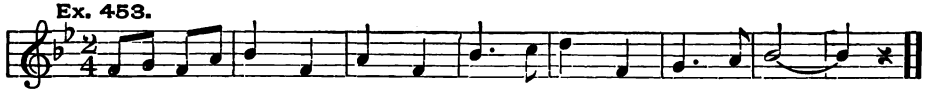
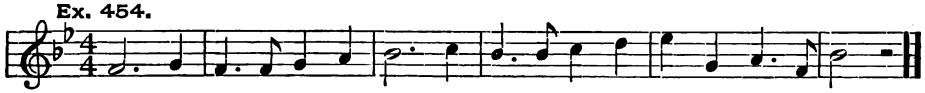
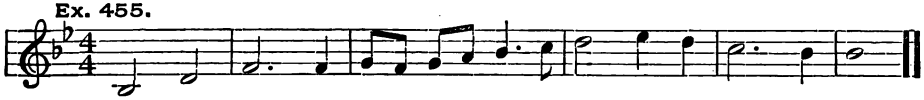
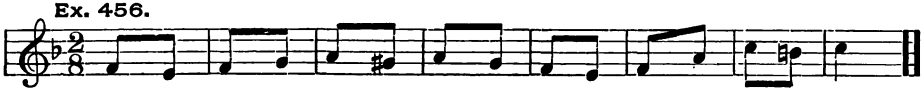
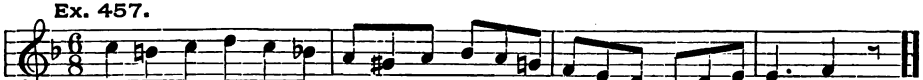
Words by CAROLINE MASON.
(American poet, 1823 —.)

Which ev - er way the wind doth blow, Some heart is glad to have it so; Then,

blow it east, or blow it west, The wind that blows, that wind is best.

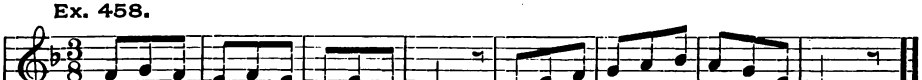
KEY SIGNATURE. | BAR. MEASURE. DOUBLE BAR.

$\frac{2}{4}$ METER SIGNATURE. What does it mean?

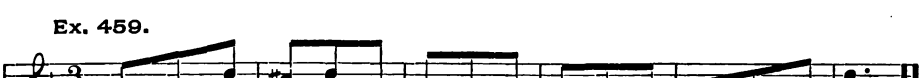
What is the rule for finding Do when the signature is of sharps? What is the rule for flats? Find Do in each of these examples:

Ex. 446. Ch. Ser. D. Page 3.

Ex. 447.

Ex. 448.

Ex. 449.

Ex. 450.

Ex. 451.

Ex. 452.

$\frac{2}{2}$ Meter Signature. What does it mean? ♭ Flat. ♯ Sharp.

A sharp, flat, or natural, placed before a note as in Ex. 446 is called an accidental, and the tone which it indicates is called a chromatic tone. Why called chromatic? What is the effect of the eighth rests in No. 452? (See page 10, note on No. 13.)

Ex. 453.

Ex. 454.

Ex. 455.

Ex. 456.

Ex. 457.

Ex. 458.



Ex. 459.

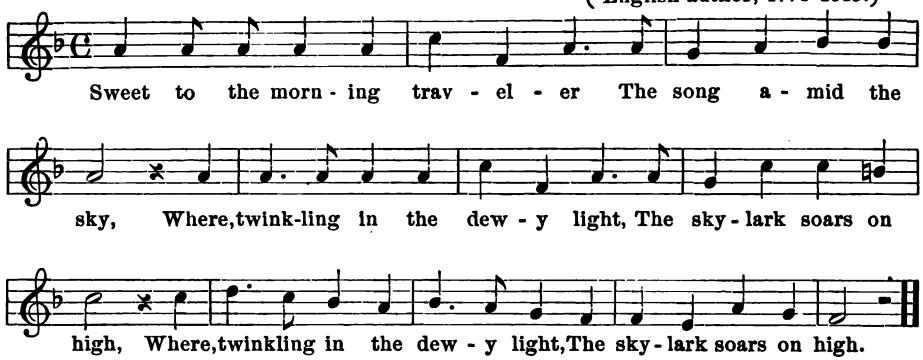


Ex. 460.

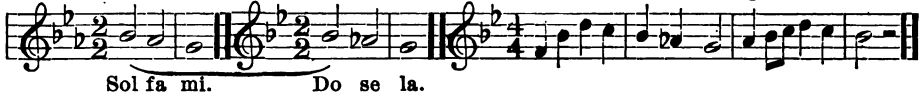
$\frac{2}{8}$ METER SIGNATURE. What does it mean? $\frac{6}{8}$ METER SIGNATURE. What does it mean? $\frac{3}{8}$ METER SIGNATURE. What does it mean? $\frac{4}{8}$ METER SIGNATURE. What does it mean?

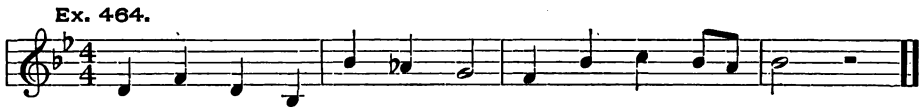
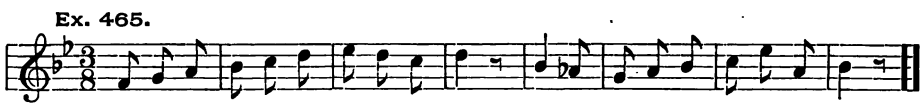
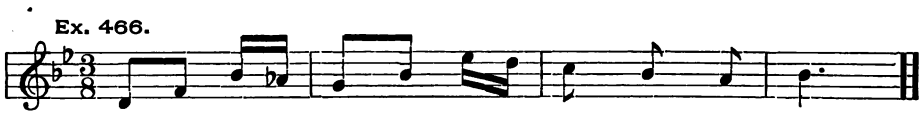
No. 51. The Traveler's Return.

Words by ROBERT SOUTHEY.
(English author, 1774–1843.)

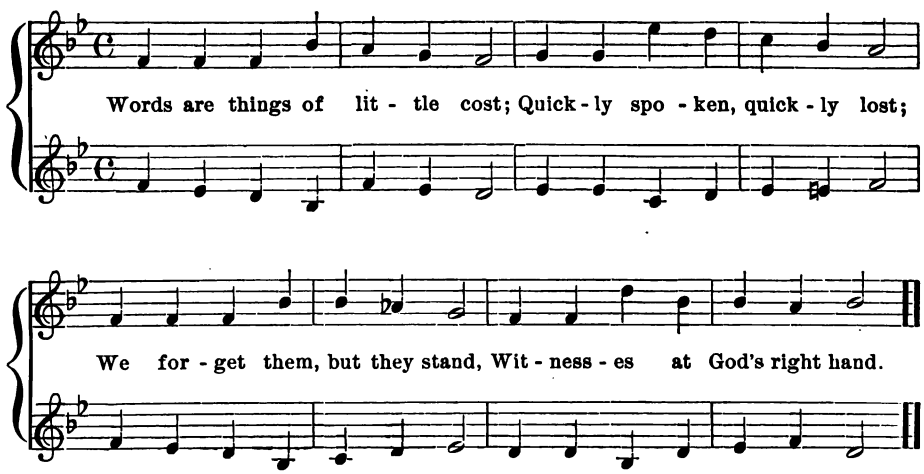

Sweet to the morn - ing trav - el - er The song a - mid the
sky, Where,twink-ling in the dew - y light, The sky - lark soars on
high, Where,twinkling in the dew - y light,The sky - lark soars on high.

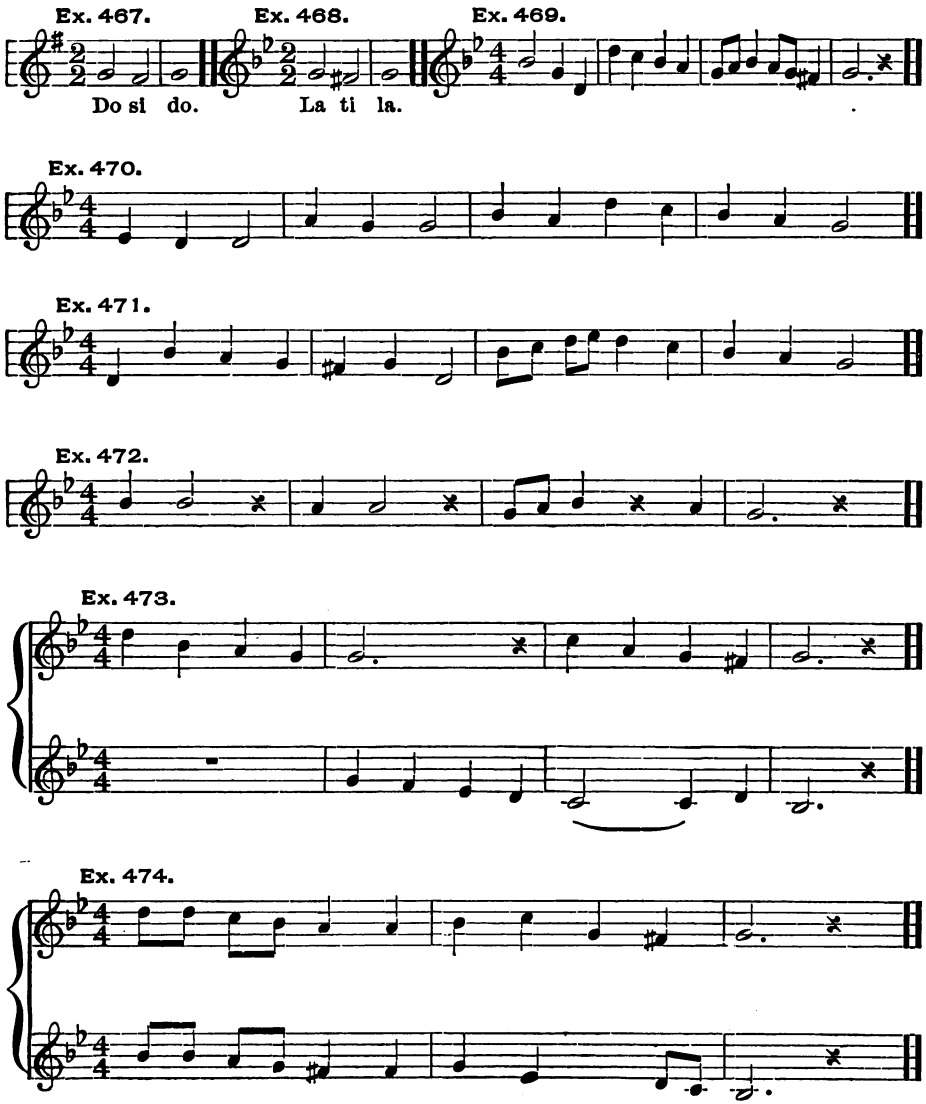
Ex. 461. Ex. 462. Ex. 463. Ch. Ser. D. Page 4.



Ex. 464.

Ex. 465.

Ex. 466.

No. 52. Words.

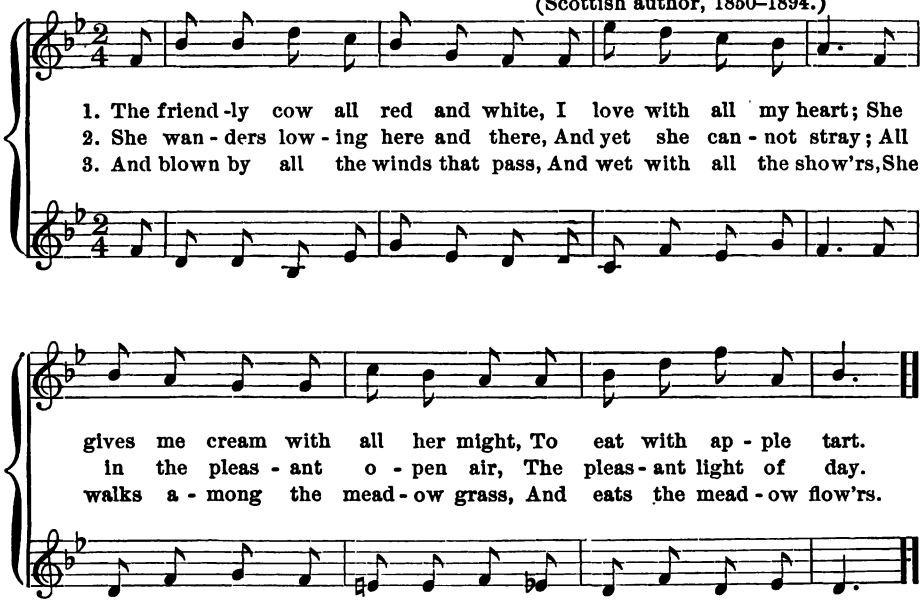
Words ANONYMOUS.



What is the effect of the accidental flat in Ex. 462? (See note, page 107.)

What is the effect of the accidental sharp in Ex. 468? (See page 107.)

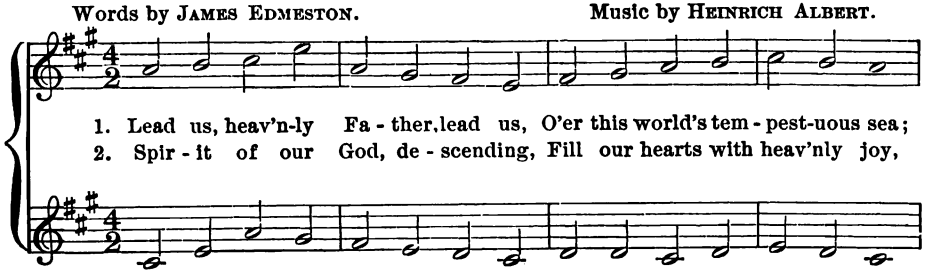
No. 53. The Cow.

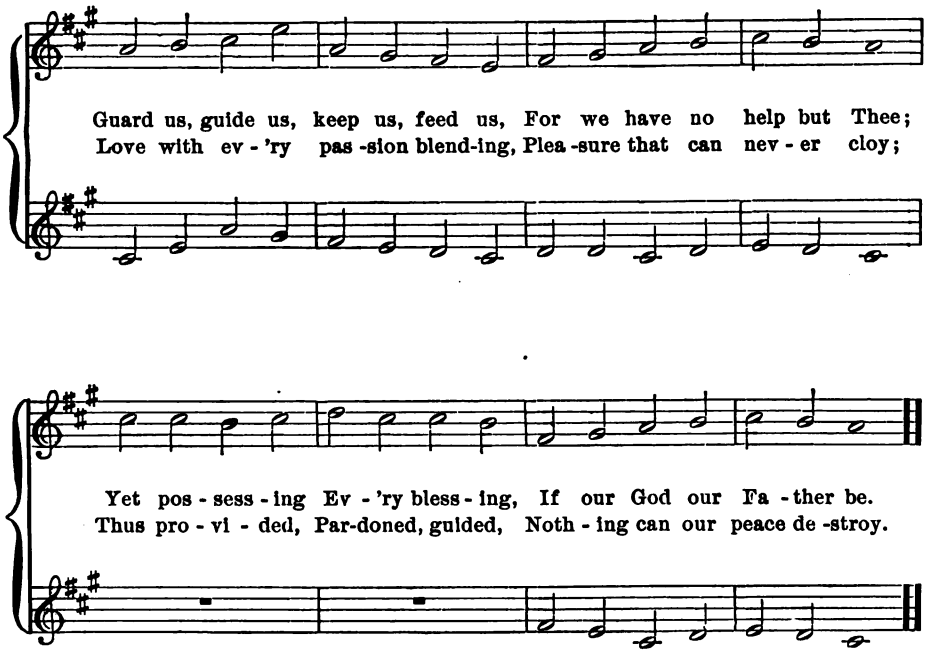
Words by Robert Louis Stevenson.
(Scottish author, 1850–1894.)


1. The friend-ly cow all red and white, I love with all my heart; She
2. She wan-ders low-ing here and there, And yet she can-not stray; All
3. And blown by all the winds that pass, And wet with all the show'rs, She
gives me cream with all her might, To eat with ap-ple tart.
in the pleas-ant o-pen air, The pleas-ant light of day.
walks a-mong the mead-ow grass, And eats the mead-ow flow'rs.

No. 54. Lead us.

Words by James Edmeston. Music by Heinrich Albert.


1. Lead us, heav'n-ly Fa-ther, lead us, O'er this world's tem-pest-uous sea;
2. Spir-it of our God, de-scending, Fill our hearts with heav'nly joy,

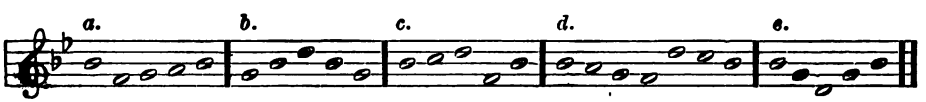

Guard us, guide us, keep us, feed us, For we have no help but Thee;
Love with ev - 'ry pas -sion blend-ing, Plea -sure that can nev - er cloy;
Yet pos - sess - ing Ev - 'ry bless - ing, If our God our Fa - ther be.
Thus pro - vi - ded, Par-doned, guided, Noth - ing can our peace de -stroy.

Dictation.

Do is on the third line The signature is

Do.

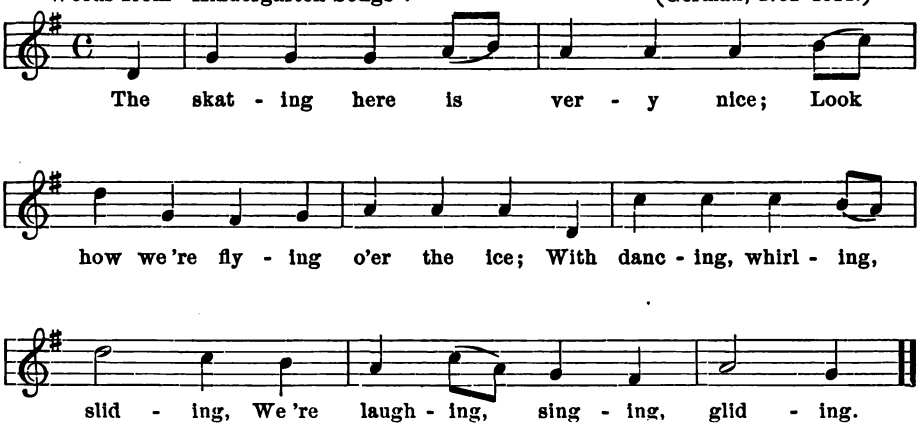
Exercises.

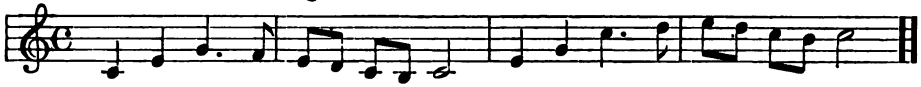
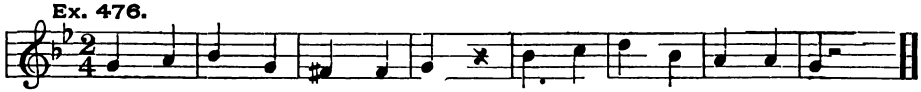
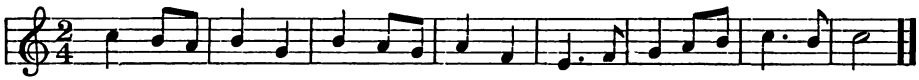
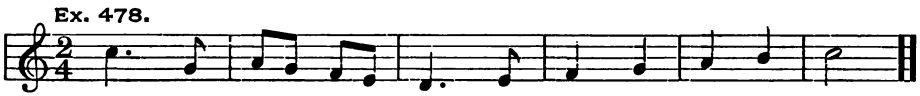
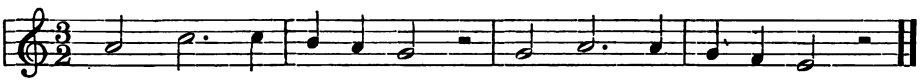


No. 55. Skating.

Words from "Kindergarten Songs".

J. F. REICHARDT.
(German, 1752–1814.)


The skat - ing here is ver - y nice; Look
how we're fly - ing o'er the ice; With danc - ing, whirl - ing,
slid - ing, We're laugh - ing, sing - ing, glid - ing.

Ex. 475. Ch. Ser. D. Page 10.

Ex. 476.

Ex. 477.

Ex. 478.

Ex. 479.

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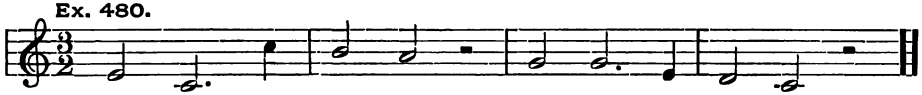
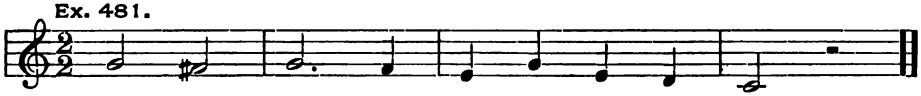
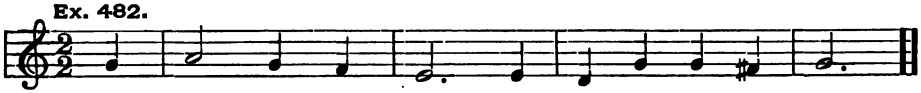
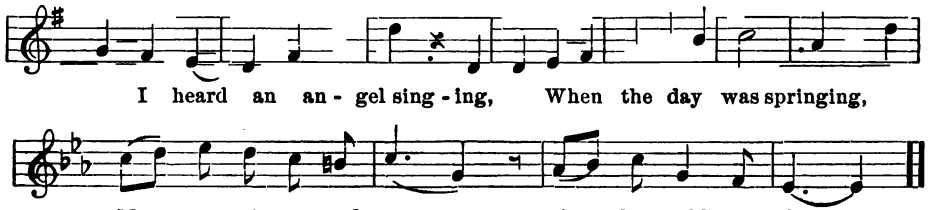
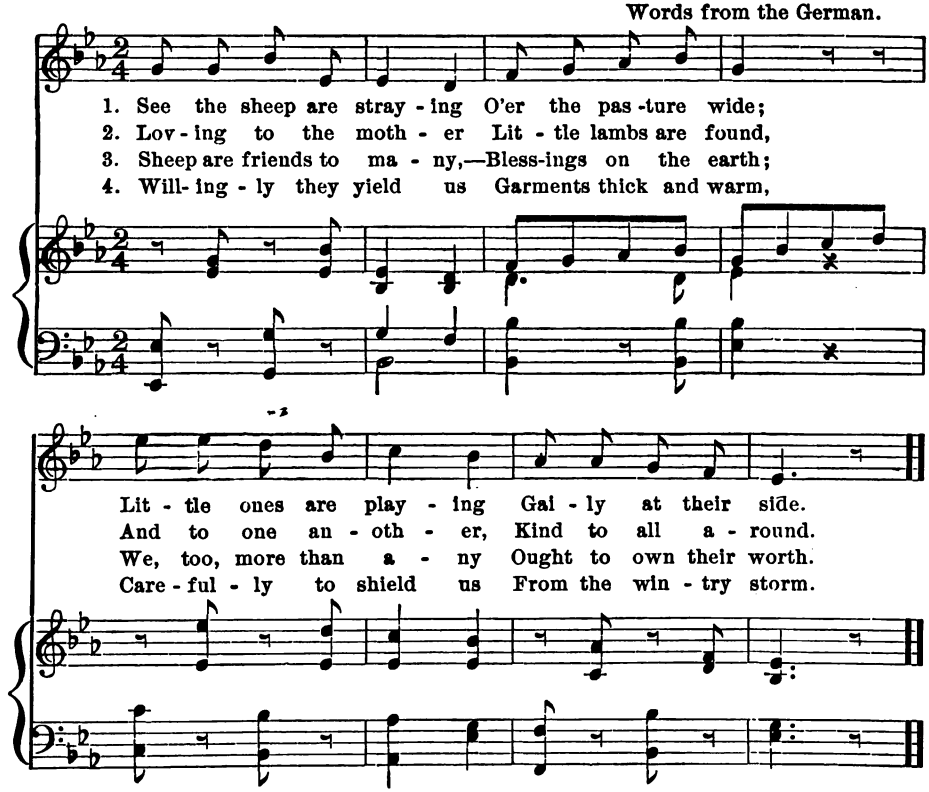
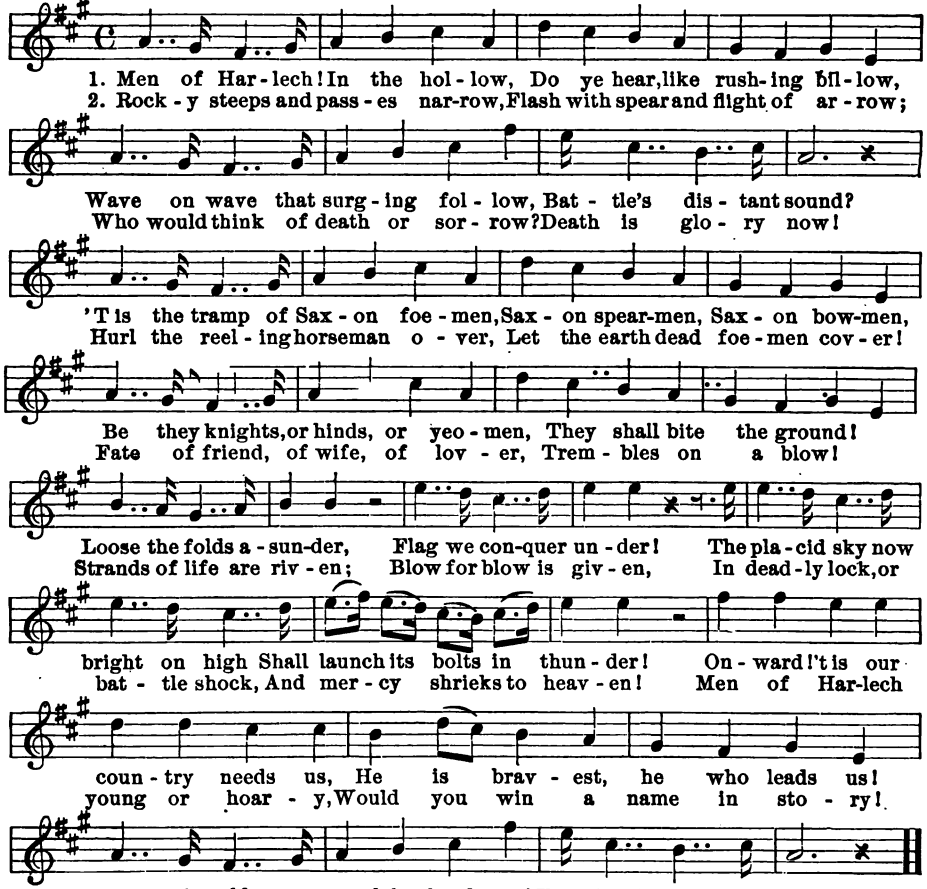

Ex. 481.

Ex. 482.

No. 56. I heard an Angel.

No. 57. The Sheep.

Words from the German.

1. See the sheep are stray - ing O'er the pas - ture wide;
2. Lov - ing to the moth - er Lit - tle lambs are found,
3. Sheep are friends to ma - ny,—Bless-ings on the earth;
4. Will - ing - ly they yield us Garments thick and warm,
Lit - tle ones are play - ing Gai - ly at their side.
And to one an - oth - er, Kind to all a - round.
We, too, more than a - ny Ought to own their worth.
Care - ful - ly to shield us From the win - try storm.

SECTION II.

PATRIOTIC AND DEVOTIONAL SONGS.

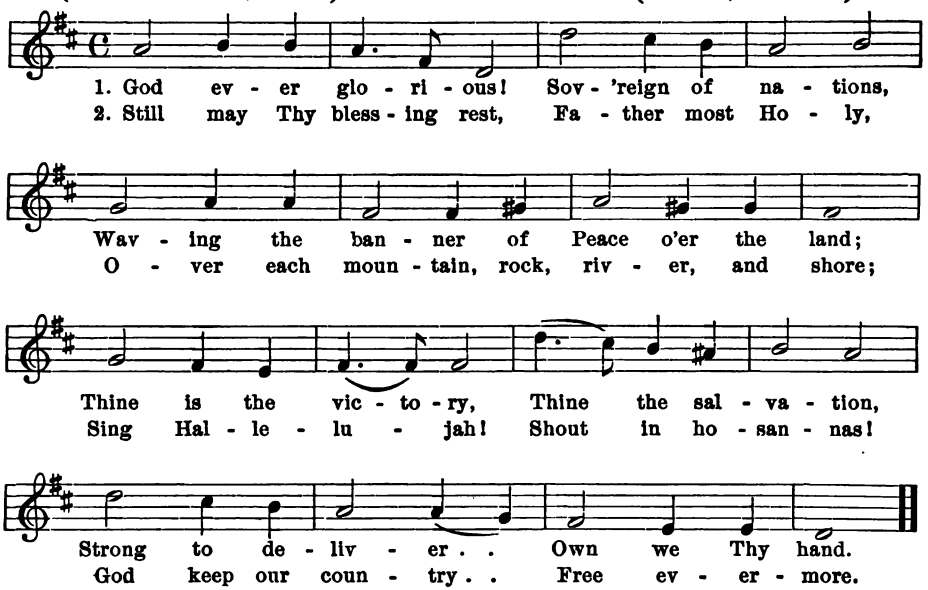
No. 58. March of the Men of Harlech.

Words by WILLIAM DUTHIE. Welsh National Song.

1. Men of Har-lech! In the hol-low, Do ye hear, like rush-ing bil-low,
2. Rock-y steeps and pass-es nar-row, Flash with spear and flight of ar-row;
Wave on wave that surg-ing fol-low, Bat-tle's dis-tant sound?
Who would think of death or sor-row? Death is glo-ry now!
'T is the tramp of Sax-on foe-men, Sax-on spear-men, Sax-on bow-men,
Hurl the reel-ing horseman o-ver, Let the earth dead foe-men cov-er!
Be they knights, or hinds, or yeo-men, They shall bite the ground!
Fate of friend, of wife, of lov-er, Trem-bles on a blow!
Loose the folds a-sun-der, Flag we con-quer un-der! The pla-cid sky now
Strands of life are riv-en; Blow for blow is giv-en, In dead-ly lock, or
bright on high Shall launch its bolts in thun-der! On-ward! 't is our
bat-tle shock, And mer-cy shrieks to heav-en! Men of Har-lech
coun-try needs us, He is brav-est, he who leads us!
young or hoar-y, Would you win a name in sto-ry!
Hon-or's self now proud-ly heads us! Free-dom! God, and Right.
Strike for home, for life, for glo-ry! Free-dom! God, and Right!

No. 59. God ever Glorious.

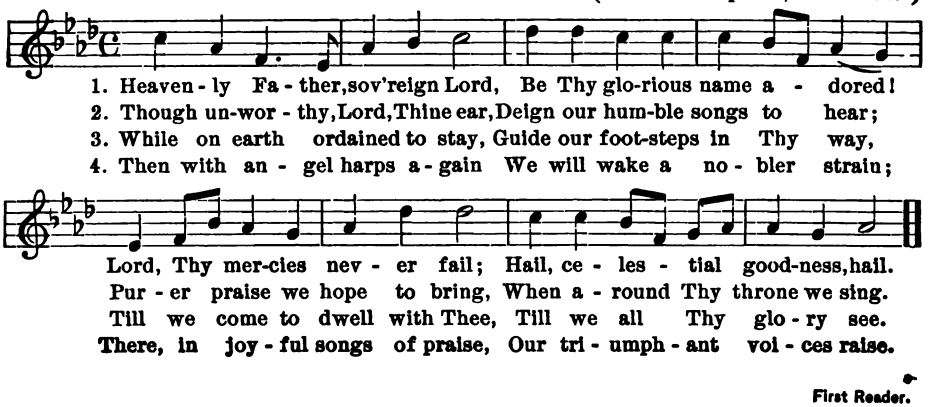
Words by S. F. SMITH. (American author, 1808—.)

Music by ALEXIS T. LWOFF. (Russian, 1799–1870.)

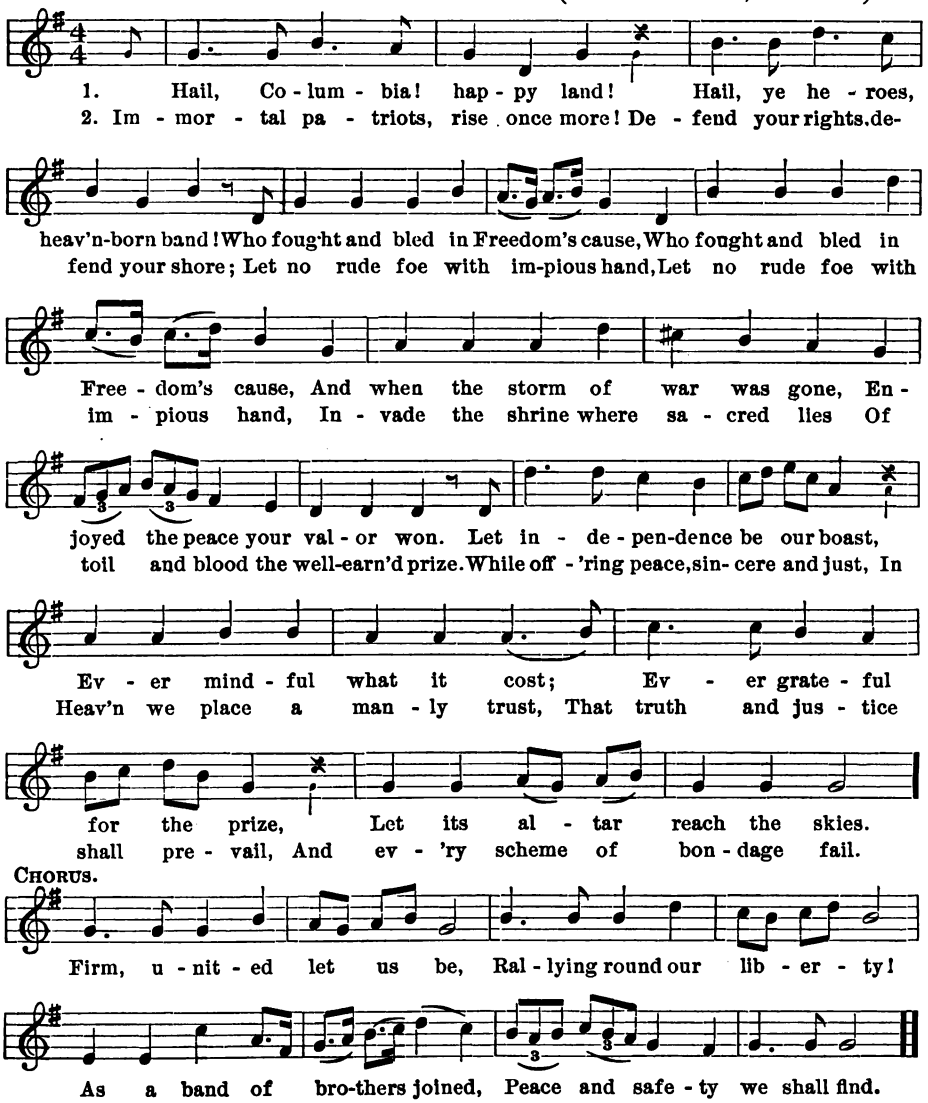

1. God ev - er glo - ri - ous! Sov - 'reign of na - tions,
2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,
Wav - ing the ban - ner of Peace o'er the land;
O - ver each moun - tain, rock, riv - er, and shore;
Thine is the vic - to - ry, Thine the sal - va - tion,
Sing Hal - le - lu - jah! Shout in ho - san - nas!
Strong to de - liv - er . . Own we Thy hand.
God keep our coun - try . . Free ev - er - more.

No. 60. Heavenly Father, Sovereign Lord.

Words from "Songs for the Sanctuary," No. 889.

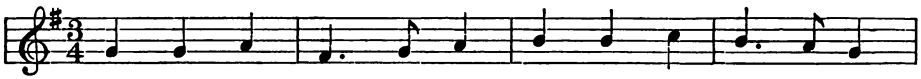
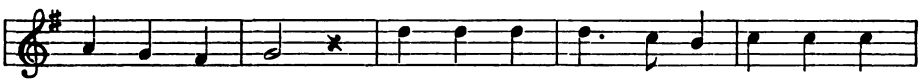
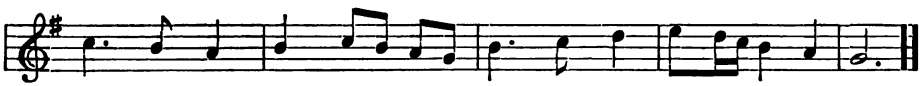
FELIX MENDELSSOHN. (German composer, 1809—1847.)

1. Heaven - ly Fa - ther, sov'reign Lord, Be Thy glo-rious name a - dored!
2. Though un-wor - thy, Lord, Thine ear, Deign our hum-ble songs to hear;
3. While on earth ordained to stay, Guide our foot-steps in Thy way,
4. Then with an - gel harps a - gain We will wake a no - bler strain;
Lord, Thy mer-cies nev - er fail; Hail, ce - les - tial good-ness, hail.
Pur - er praise we hope to bring, When a - round Thy throne we sing.
Till we come to dwell with Thee, Till we all Thy glo - ry see.
There, in joy - ful songs of praise, Our tri - umph - ant vol - ces raise.

No. 61. Hail, Columbia!

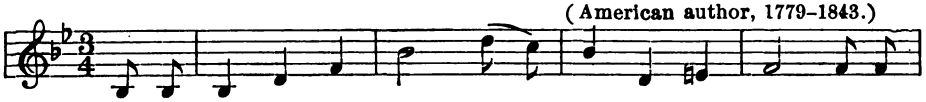
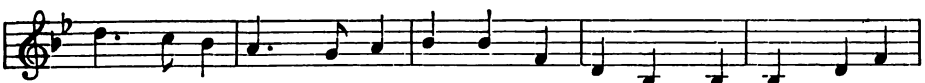
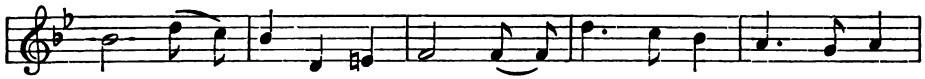
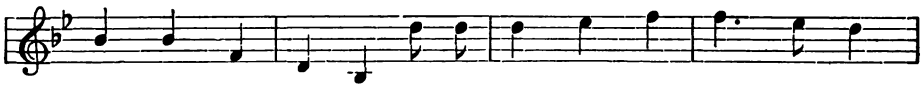
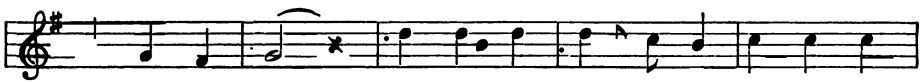
Words by JOSEPH HOPKINSON.
(American author, 1770–1842.)

1. Hail, Co - lum - bia! hap - py land! Hail, ye he - roes,
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de-
heav'n-born band! Who fought and bled in Freedom's cause, Who fought and bled in
fend your shore; Let no rude foe with im-pious hand, Let no rude foe with
Free - dom's cause, And when the storm of war was gone, En -
im - pious hand, In - vade the shrine where sa - cred lies Of
joyed the peace your val - or won. Let in - de - pen-dence be our boast,
toil and blood the well-earn'd prize. While off - 'ring peace, sin- cere and just, In
Ev - er mind - ful what it cost; Ev - er grate - ful
Heav'n we place a man - ly trust, That truth and jus - tice
for the prize, Let its al - tar reach the skies.
shall pre - vail, And ev - 'ry scheme of bon - dage fail.
CHORUS.
Firm, u - nit - ed let us be, Ral - lying round our lib - er - ty!
As a band of bro-thers joined, Peace and safe - ty we shall find.

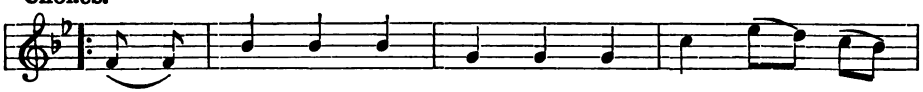
No. 62. America.

Words by S. F. Smith.
(American writer, 1808—.)

Henry Carey (?)

1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee— Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,

Of thee I sing; Land where my fath - ers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
To Thee we sing; Long may our land be bright With free-dom's

Pil - grim's pride! From ev - 'ry moun - tain side Let free-dom ring.
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par - take; Let rocks their si - lence break, The sound pro-long.
ho - ly light; Pro - tect us by Thy might, Great God, our King.

No. 63. The Star-Spangled Banner.

Francis Scott Key.
(American author, 1779–1843.)

1. O say, can you see, by the dawn's ear - ly light, What so
2. When our land is il - lumed with Lib - er - ty's smile, If a

proud - ly we hailed at the twi-light's last gleaming? Whose stripes and bright
foe from with-in strike a blow at her glo - ry, Down, down with the

stars thro' the per - il - ous fight, O'er the ram - parts we watched were so
trai - tor that dares to de - file The flag of her stars, and the

gal - lant - ly streaming. And the rock - ets' red glare, the bombs
page of her sto - ry. By the mil - lions un - chained, who our

bursting in air, Gave proof thro' the night that our flag was still there.
birth-right have gained, We will keep her bright bla - zon for - ev - er un-stained!

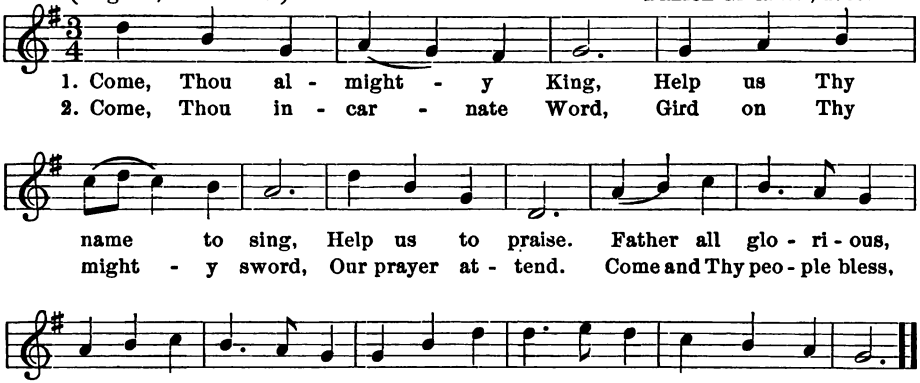
CHORUS.

O say, does that star - span - gled ban - ner yet
And the star - span - gled ban - ner in tri - umph shall

wave O'er the land of the free and the home of the brave?
wave While the land of the free is the home of the brave!

No. 64. Come, Thou Almighty King.

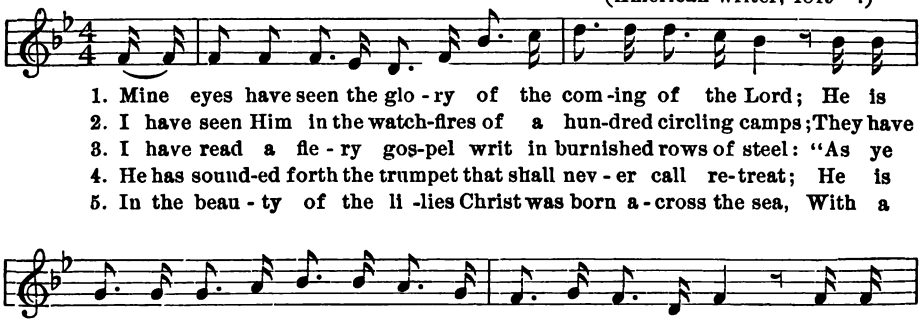
(ITALIAN HYMN.)

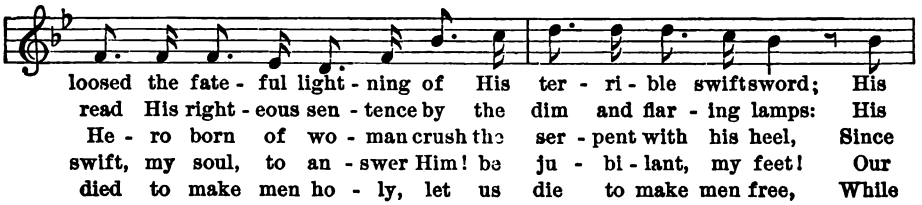
Words by CHAS. WESLEY.
(English, 1708–1788.)

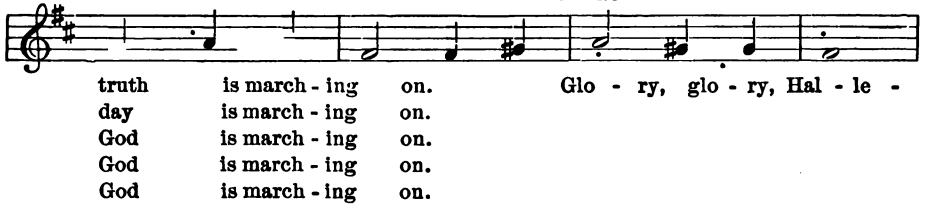
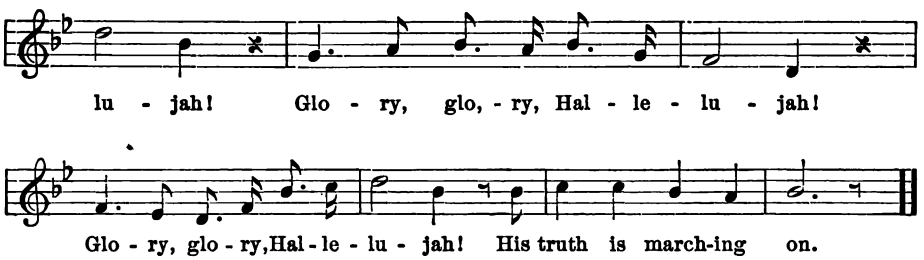
FELICE GIARDINI, 1760.

1. Come, Thou al - might - y King, Help us Thy
2. Come, Thou in - car - nate Word, Gird on Thy
name to sing, Help us to praise. Father all glo - ri - ous,
might - y sword, Our prayer at - tend. Come and Thy peo - ple bless,
O'er all vic - to - ri - ous, Come and reign o - ver us, An - cient of days.
And give Thy word suc - cess; Spir - it of ho - li - ness, On us de - scend.

No. 65. Battle Hymn of the Republic.

Words by JULIA WARD HOWE.
(American writer, 1819—.)

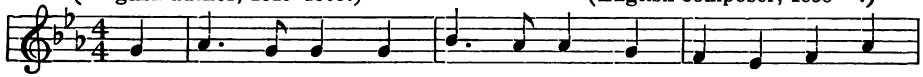

1. Mine eyes have seen the glo - ry of the com - ing of the Lord; He is
2. I have seen Him in the watch-fires of a hun-dred circling camps; They have
3. I have read a fie - ry gos-pel writ in burnished rows of steel: "As ye
4. He has sound-ed forth the trumpet that shall nev - er call re-treat; He is
5. In the beau - ty of the li - lies Christ was born a - cross the sea, With a
tram-pling out the vin - tage where the grapes of wrath are stored; He hath
build - ed Him an al - tar in the eve - ning dews and damps; I can
deal with My con - tem - ners, so with you My grace shall deal: Let the
sift - ing out the hearts of men be - fore His judg-ment seat: Oh, be
glo - ry in His bo - som that trans - fig - ures you and me; As He


loosed the fate - ful light - ning of His ter - ri - ble swift sword; His
read His right - eous sen - tence by the dim and flar - ing lamps: His
He - ro born of wo - man crush the ser - pent with his heel, Since
swift, my soul, to an - swer Him! be ju - bi - lant, my feet! Our
died to make men ho - ly, let us die to make men free, While

CHORUS.

truth is march - ing on. Glo - ry, glo - ry, Hal - le -
day is march - ing on.
God is march - ing on.
God is march - ing on.
God is march - ing on.

lu - jah! Glo - ry, glo, - ry, Hal - le - lu - jah!
Glo - ry, glo - ry, Hal - le - lu - jah! His truth is march-ing on.

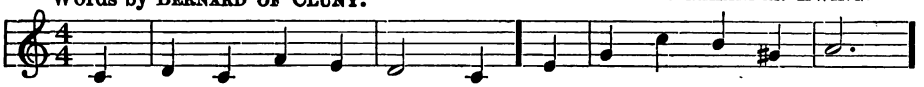
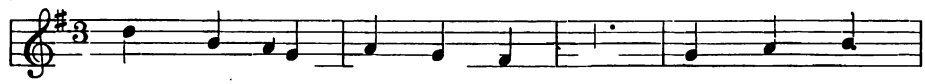
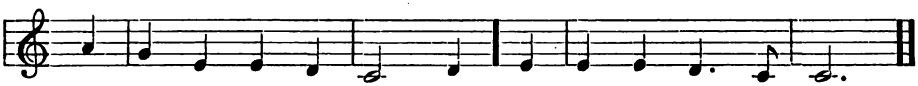
No. 66. O Paradise.

Words by FREDERICK W. FABER. (English author, 1815–1863.)

JOSEPH BARNBY. (English composer, 1838—.)

1. O Par - a - dise! O Par - a - dise! Who doth not crave for rest? Who would not seek the hap - py land, Where they that loved are blest? Where loy - al hearts and true, Stand ev - er in the light, All rap - ture thro' and thro', In God's most ho - ly sight.
2. O Par - a - dise! O Par - a - dise! The world is grow - ing old; Who would not be at rest and free, Where love is nev - er cold? Where loy - al hearts and true, Stand ev - er in the day. Where loy - al hearts and true, Stand ev - er in the
3. O Par - a - dise! O Par - a - dise! Wherefore doth death de lay? Bright death, that is the wel - come dawn, Of our e - ter - nal shore. Where loy - al hearts and true, Stand ev - er in the
4. O Par - a - dise! O Par - a - dise! I want to sin no more; I want to be as pure on earth, As on thy spot - less

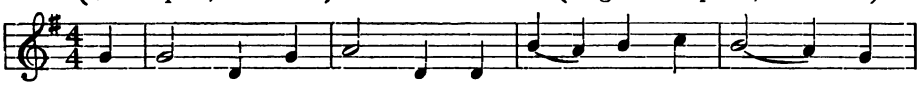
No. 67. Jerusalem the Golden.

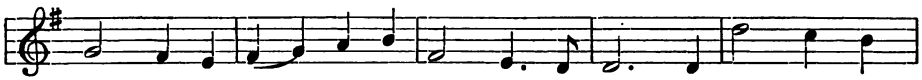
Words by BERNARD OF CLUNY.

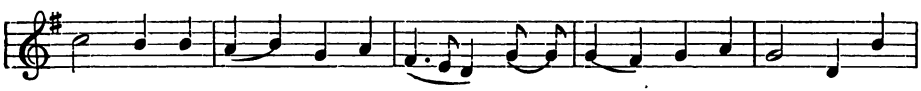
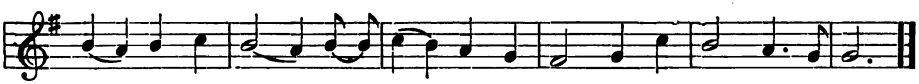
ALEXANDER EWING.

1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest! Be - neath thy con - tem - pla - tion, Sink heart and voice op - pressed.
2. They stand those halls of Zi - on, All ju - bi - lant with song, And bright with many an an - gel, And all the mar - tyr throng.
3. There is the throne of Da - vid, And there, from care re - leased, The song of them that tri - umph, The shout of them that feast.

I know not, oh, I know not, What joys a - wait me there;
The Prince is ev - er in them, The day - light is se - rene;
And they, who with their Lead - er, Have con-quered in the fight,

What ra - dian - cy of glo - ry, What light be - yond com - pare.
The pas-tures of the bless - ed Are decked in glo - rious sheen.
For - ev - er and for - ev - er Are clad in robes of white.

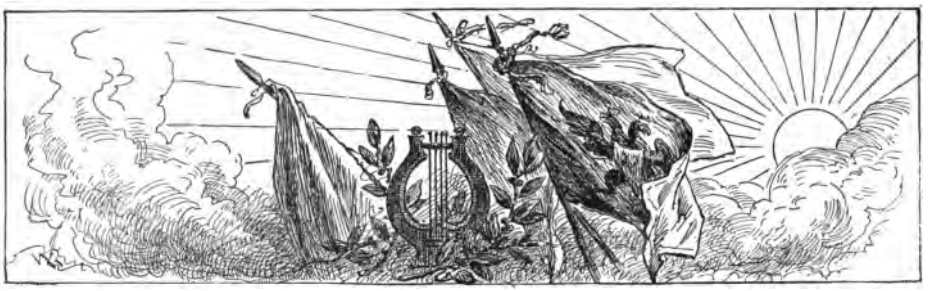
No. 68. Portuguese Hymn.

Words by JAMES MONTGOMERY. (Scotch poet, 1771–1854.)

Music by J. READING. (English composer, 1645–1692.)

1. The Lord is my shep - herd, no want shall I know; I
2. Let good - ness and mer - cy, my boun - ti - ful God, Still



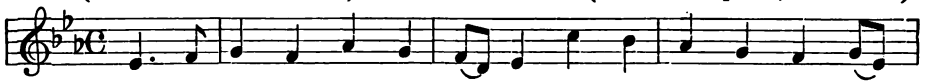
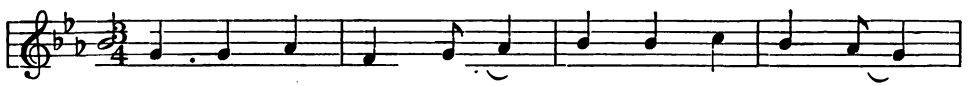
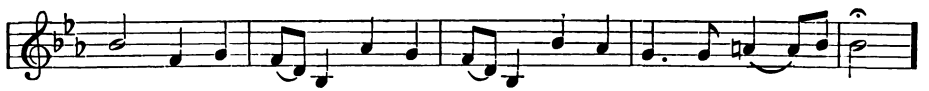
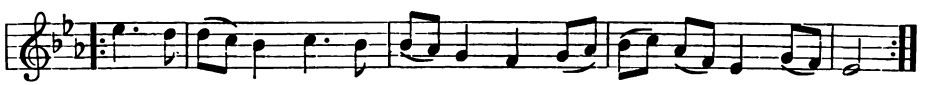
feed in green pas - tures; safe fold - ed I rest; He lead - eth my
fol - low my steps till I meet Thee a - bove; I seek by the

soul where the still wa-ters flow, Re - stores me when wand'ring, re -
path which my fore - fa-thers trod, Thro' the land of their so - journ, Thy

deems when op - press'd, Re - stores me when wand'ring, redeems when oppressed.
king - dom of love, Thro' the land of their so-journ, Thy king - dom of love.



No. 69. Praise the Lord.

(AUSTRIAN HYMN.)

Words by BISHOP RICHARD MANT.
(British writer, 1776–1848.)

Music by JOSEPH HAYDN.
(German composer, 1732–1809.)

1. Praise the Lord! ye heav'ns, a - dore Him, Praise Him, an - gels in the
2. Praise the Lord, for He is glo-rious; Nev - er shall His prom - ise

height; Sun and moon, re - joice be - fore Him; Praise Him, all ye stars of
fail; God hath made His saints vic - to- rious, Sin and death shall not pre -

light! Praise the Lord, for He hath spoken; Worlds his mighty voice o - beyed.
vail. Praise the God of our sal - va-tion, Hosts on high His pow'r pro-claim;

Laws which nev -er shall be bro - ken, For their guid - ance He hath made.
Heav'n and earth, and all cre - a - tion, Laud and mag - ni - fy His name.

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